

AUGUST 9, 1932

# MOTION PICTURE HERALD

**U. S. vs. Films Suit  
Delayed to October;  
Trade Anger Rises**

**Arbitration Group  
Sets Plan on Bids**

**THOSE HAPPY LINES**

—A Pictorial Feature

**REVIEWS** (in Product Digest): RAINBOW 'ROUND MY SHOULDER, PARK ROW, THE STRANGE  
ONES, ANNA

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Cleveland, Houston, San Francisco,  
Evansville, Atlanta give the  
answer to this question!

HOW BIG is IVA



First 4 days  
**45%**  
BIGGER  
Than  
"SHOW  
BOAT"



First 4 days  
**38%**  
BIGGER  
Than  
"BATTLE-  
GROUND"



Opening  
**21%**  
BIGGER  
Than  
"QUO  
VADIS"



First 4 days  
**22%**  
BIGGER  
Than  
"GONE  
WITH THE  
WIND"

# WHO?



First 4 days  
**BIGGEST  
NON-HOLIDAY  
GROSS IN  
HISTORY OF  
MUSIC  
HALL, N. Y.**  
(10 year M-G-M  
attendance record!)

This is the  
Biggest  
Attraction  
in M-G-M  
history!  
It is Big  
for the  
entire  
Industry  
which it  
has lifted  
to the skies!

M-G-M presents Sir Walter Scott's  
Famed Novel "IVANHOE"  
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FONTAINE • GEORGE  
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Play by Noel Langley • Adaptation  
by Aeneas MacKenzie • Directed  
by Richard Thorpe • Produced  
by Pandro S. Berman

WARNER BROS. WID

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happens  
first

on

August

21st!



\* **WORLD PREMIERE**  
SIMULTANEOUSLY  
AT **TWO THEATRES**  
IN NEW YORK

RESERVED SEATS AT THE

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CONTINUOUS AT THE

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ELY-AWAITED PRODUCTION OF THE STORY OF OUR TIME THAT WILL LIVE FOR ALL TIME!

# THE Miracle OUR LADY OF Fatima

*With all its  
Spectacle and  
Magnificence  
in color by*

**WARNERCOLOR**



CLARK and The Children SUSAN WHITNEY · SHERRY JACKSON · SAMMY OGG  
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Music by MAX STEINER



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## YOU'LL SEE THIS 24-SHEET EVERYWHERE IN THE U.S.A.!

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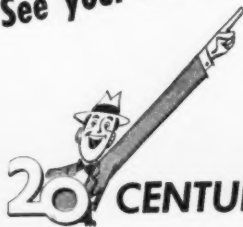


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THEATRE  
·  
YOUR  
DATE\*

### DATE IT NOW — AND GET YOUR THEATRE NAME ON THE BOARDS IN YOUR TOWN IMMEDIATELY!

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THERE'S NO BUSINESS LIKE **20** CENTURY-FOX BUSINESS!



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 188, No. 6

August 9, 1952



## Newsreel Censor Test

WHILE there may be some disagreement about the proper field, if any, of political censorship of films, it should be clear to all that the censorship of newsreels (except by the military and then only under careful safeguards) is not only unconstitutional but abhorrent to the American way of life. It is to be regretted that the Ohio censorship of newsreels has been allowed to go on uncontested for so many years. At last the court test has been arranged with a hearing scheduled for August 8 in the Municipal Court of Toledo. The exhibitor defendant is Mr. Martin G. Smith, operator of the Westwood theatre and former head of national Allied and of the Independent Theatre Owners of Ohio.

The challenge to the Ohio newsreel was planned by the Motion Picture Association of America in cooperation with the five newsreel companies, the Independent Theatre Owners of Ohio and five exhibitor members of the latter organization. Due to some confusion about who would be subject to arrest for "illegal" showings of "The American Newsreel," a special reel which was to be distributed by each of the newsreels, only three of the planned showings occurred. It is to be hoped that the embarrassment of the cancelled showings will soon be forgotten. What is important is that the defiance of the law was made and the case is now in court.

Soon after August 8 it will be possible to know what interpretation Toledo Municipal Court Judge Frank W. Wiley puts on the Supreme Court decisions in the "Miracle" and "Pinky" cases. If he decides, as would seem logical, that censorship of newsreels by states and municipalities is unconstitutional, the Attorney General of Ohio will have to order such censoring dropped or be prepared to carry the case up all the steps from the Toledo Municipal Court to the U. S. Supreme Court. The industry is prepared to take the case to the High Court, if necessary.

■ ■ ■

## New Construction Ahead

THOSE who have been trying to write off the motion picture industry have found it necessary to pass over a number of favorable factors including the astonishing growth of drive-ins since the end of World War II. The removal of most controls on construction now scheduled by the National Production Authority for as soon as the supply of steel is adequate, will be marked by the formulation of many new drive-in projects as well as consideration of major refurbishing of regular theatres.

The grossing capacity of drive-ins as measured by film rentals has multiplied ten-fold within a few short seasons. According to observers the drive-in field, generally speaking, is still in its infancy. Within the next few

years hundreds or perhaps even thousands of new projects will be started. In a number of localities drive-ins are planning to expand their period of operation. The comparative few north of the Mason-Dixon line that stayed open all last Winter have demonstrated that even in rather cold localities drive-ins may operate twelve months of the year.

Mr. J. Robert Hoff, President of TESMA and general sales manager of the Ballantyne Company, predicted last week that between 1,500 and 2,000 drive-ins will be established in the next twelve months. That would bring the total opened since World War II to well over the 5,000 mark.

New growth will not, however, be confined to drive-ins. The population of the United States is growing at a rapid rate. That trend as well as shifts in centers, including the development of suburban communities, has resulted in the fact that tens of thousands of potential customers for theatres are not now within convenient distance.

The exhibitor who does not have an opportunity to expand into the drive-in field or to open a new regular theatre, still has the obligation—perhaps the compelling necessity—of doing everything possible to keep his theatre in first class physical condition. It may never be forgotten with impunity that the theatre, as somewhere to go, has to be attractive enough to make the going out from the home worthwhile. Television remains as near as the living room and as convenient as a flick of a switch. The theatre demands—and can richly reward—an investment in time and money and effort on the part of the patron.

■ ■ ■

As the *Herald's* Hollywood Editor, Mr. William R. Weaver, reports this week in the Hollywood Scene column, some of the unions are anxious to keep a sharp cleavage between films made for theatres and films made for television—unless the union members received double salaries. The terms of the new Screen Actors Guild contract provide that films made for TV may not be shown in theatres without payment to the actors of a sum not less than their original salary.

■ ■ ■

Hot Weather Item: *The Wall Street Journal* reports from London that Mr. Tom Lynch, president of the National Union of Small Shopkeepers, is incensed at unfair competition from cinema managers who, he charges, are switching off ventilators to stimulate sales of cool drinks. The British think it hot when the temperature gets up to 75 degrees!

■ ■ ■

Election Year Motto for Exhibitors: "It is difficult to run a State, but it is ten times more difficult to run a theatre." (Translated from a German maxim.)

# Letters to the Herald

## "A Call to Arms"

### —Comment on HERALD Editorial

TO MARTIN QUIGLEY:

Many thanks for the editorial in which you call the industry to arms in a united effort to fight the unfair suit the Department of Justice has brought against the motion picture companies to compel us to release our 16mm films to television.

This indeed is the type of stirring editorial that we need to bring home to us all the necessity of decisive, concerted action against this suit which, if successful, would prove disastrous to our entire industry.

Naturally we intend to fight it with all our might and it is heartening to know that we have the active support of every branch of the industry in this fight. Exhibitors and exhibitor organizations everywhere have protested vigorously against this suit and have pledged their support in helping us to fight it. Indeed, we must fight it because the very existence of all of us is threatened.—*SPYROS P. SKOURAS, president, Twentieth Century-Fox Film Corporation.*

▽

TO MARTIN QUIGLEY:

You are to be commended for the manner in which you dealt with the anti-trust suit in your editorial. I sincerely hope that all elements in our industry show the same forcefulness in dealing with a matter which hits at the very core of free enterprise, and on the score of injustice has in my opinion no parallel in the history of this or any other country. Thanks and congratulations.—*MILTON R. RACKMIL, president, Universal Pictures Company, Inc.*

▽

TO MARTIN QUIGLEY:

I have heard much comment recently regarding the Government's latest anti-trust suit which threatens our entire industry. In no discussions has there been such a forceful and sensible denunciation of the Government's stand as contained in the editorial you were so kind to send me.

It would indeed be a great service if this editorial could be called to the attention of everyone dependent upon the motion picture industry for his livelihood.

Once again you are showing the way toward a successful solution of another industry problem.—*STEVE BROIDY, president, Monogram Pictures Corporation.*

▽

TO MARTIN QUIGLEY:

Your editorial, "A Call To Arms" is a typical fighting story which we come to expect from you, and I congratulate you on the strength of your arguments and the way they are presented.

For once our industry, I am sure, will be united in a fight and I hope that the conduct of our defense will be such as to discourage any further vicious attacks on private enterprise and the whole structure of an industry that has served its Government so well and received so little recognition for what it has done.

We have, in the past, been almost defenseless in our attitude towards vicious attacks from all quarters, but perhaps this latest outrage will spur our industry to the offensive rather than a passive defensive policy which seemed to have governed us in the past.

For your leadership in expressing yourself as you have, my thanks and congratulations.—*ALFRED E. DAFF, executive vice-president, Universal Pictures Company, Inc.*

▽

TO MARTIN QUIGLEY:

I heartily concur with the views you express in your editorial, "A Call To Arms."—*Y. F. FREEMAN, vice-president, Paramount Pictures Corporation.*

**The letters reproduced on this page are the first reaction by industry leaders to the editorial "A Call to Arms" by Martin Quigley which was printed in last week's Motion Picture Herald. News of the Government's suit and industry reaction to it appears on page 14.**

TO MARTIN QUIGLEY:

I have just read your inspiring "A Call To Arms" in today's paper. In my opinion, it will be criminal neglect if the leaders in our industry do not follow through.—*E. W. HAMMONS.*

▽

TO MARTIN QUIGLEY:

Congratulations on your editorial, "A Call To Arms."

It is a forceful expression on a vital subject, and so admirably put as to win the bravos of everyone who has the motion picture industry at heart.

It is imperative that the industry heed your call to arms—and at once. If not, we are done for.—*MONTAGUE SALMON, managing director, Rivoli Theatre, New York.*

▽

TO THE HERALD:

The Government suit to force the film companies to serve newer pictures to television is no doubt strictly a political move in an election year.

The new Attorney General says that the public who own TV sets should get newer pictures and better entertainment.

He certainly is most unfair. He should sue TV companies to provide better entertainment to all the people he is so allegedly concerned about. They sold the sets, they should be the ones to provide the better entertainment. Besides suing the TV companies, maybe the Government should sue all the baseball teams, because they ought to provide baseball in the winter months, to keep their TV audiences contented.

Also the Government ought to sue every stage play in New York, "South Pacific," "Oklahoma," "The King and I," etc. to force them to show their plays for free, on TV.

Then we will all go down together to the Government poor house to collect our weekly allotment.—*MEYER STANZLER, Community Theatre, Wakefield, Rhode Island.*

▽

TO THE HERALD:

I believe the HERALD should stress the importance of exhibitors writing letters to the Department of Justice striking against this outrage regardless if the exhibitor is running one theatre or a hundred theatres.—*RAY ENGLE, Jr., manager, Strand Theatre, Lowell, Michigan.*

# MOTION PICTURE HERALD

August 9, 1952



"A CALL TO ARMS"—Comment from the industry on Herald editorial Page 8

THOSE HAPPY LINES are here again; summer business is up Page 13

FILMS FOR TELEVISION suit delayed; exhibitor anger rises Page 14

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

ARBITRATION committee agrees on basic plan; sets rules for bidding Page 18

TAX REPEAL campaign ready; COMPO dues drive starts next week Page 20

OPTIMISM is keynote of Johnston speech at IATSE convention Page 21

WARNER BROTHERS net profit \$4,958,000 for nine-month period Page 22

COMPO heads to meet studio executives next week to map program Page 24

TICKET TAX COLLECTIONS show 10 per cent drop for six months Page 27

FCC limits consideration of trust violations to three years Page 28

BRITISH to try advanced prices for "Quo Vadis" run Page 29

NATIONAL SPOTLIGHT—Notes on industry personnel across the country Page 30

## SERVICE DEPARTMENTS

Film Buyer's Rating Page 42

Hollywood Scene Page 26

In the Newsreels Page 28

Managers' Round Table Page 35

Obituaries Page 34

People in the News Page 27

Short Product at First Runs Page 41

What the Picture Did for Me Page 40

## IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1477

Advance Synopses Page 1478

Short Subjects Page 1479

The Release Chart Page 1479

► That the issue of alleged Communism in Hollywood is not a dead one, despite the studio cooperation with the American Legion, was indicated by the action this week of the California division of the American Veterans of World War II. The AMVETS have asked studio heads for "reassurance" that persons who refuse to answer questions before legally constituted bodies concerning possible communist affiliations would be denied employment.

► Industry plans to counteract the charges in the Government's complaint in the films-for-television suit are handicapped by the fact that some believe that the general public is sympathetic to the aims of the Department of Justice. Many who own sets just "want something for nothing." However, there is no doubt that exhibitors should be able to convince their fellow businessmen—as well as at least part of the public at large—that the suit is unfair and unjust.

► The meeting of top Hollywood executives and leaders of COMPO set for August 12 to 15 should result in endorsement of a new Movie-time, U.S.A. drive, with star tours and all. It is likely that such a campaign would be delayed until after Election Day. There is no point in competing for attention with Candidates Eisenhower and Stevenson.

► Those industry experts who once believed that a drive-in theatre needed to be near a fairly large population center in order to be successful have been astounded by the profitable operation of such theatres in rural areas. There are a surprisingly large number of drive-ins whose major, nearby drawing area is a town of not over 5,000 population.

► Persons who think that the industry has reached a saturation point should do a little scratch pad calculating and estimate how small a fraction of the available population in the U. S. presently see—or ever

have seen—the top fifty pictures of the year. For many attractions there are probably as many people who "miss the film" for one reason or another, even though they would like to attend, as will actually see it. Abroad the American motion picture is barely scratching the audience potential.

► Sooner or later a battle royal involving the I.A.T.S.E. and TV unions seems inevitable. The National Labor Relations Board has made decisions which have in some cases even taken film projectionists in TV stations out of I.A.T.S.E. control.

► Query for the Department of Justice: To what extent may defendants in a combined anti-trust suit confer among themselves regarding the case without making themselves open to new charges of violating the Sherman Act?

► Exhibitors are being urged to be in a receptive mood during the week of August 11-18 when film salesmen will solicit contributions for COMPO. The money is needed, chiefly for the tax repeal fight. Exhibitor donations will be matched by the distributors on a dollar-for-dollar basis.

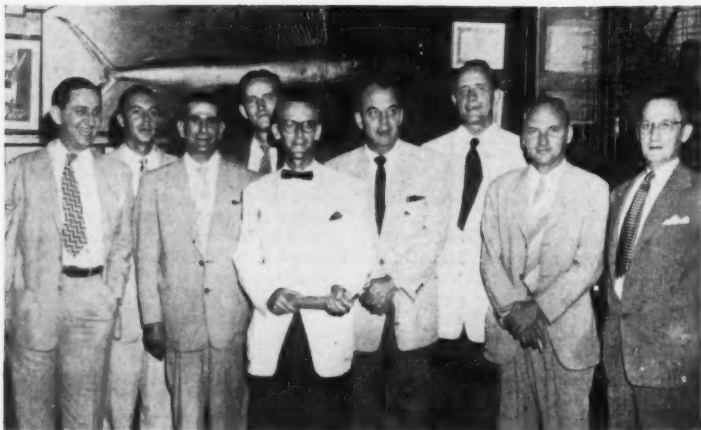
► The Salary Stabilization Board still gives no sign of any action on the question of salary control policies for talent workers. Apparently the studios will be allowed to continue their past practices indefinitely—and that's fine with them.

► The Civil Defense Administration has just about given up all hope of issuing a series of booklets giving specialized civil defense instructions for various types of buildings. One booklet was to have covered civil defense in theatres. Budget cuts make this project almost out of the question, officials believe.

► The House Unamerican Activities Committee still has West Coast hearings tentatively set for the end of September, still says there'll be no "supplemental report" on Hollywood until those hearings are over despite the fact that film industry figures are expected to be only slightly involved in the West Coast hearings.

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# This week in pictures



**BIRTHDAY DINNER** and farewell party for retiring president of the Kentucky Association of Theatre Owners, Colonel Guthrie F. Crowe. In array above at the Louisville affair are E. L. Ornstein, D. Irving Long, Joseph Isaac, Gene Lutes, Ralph McClanahan, Harold Slater, Mr. Crowe, C. K. Arnold, and N. Van Snook. Mr. McClanahan is the unit's new president.

**JOHN J. PARKER**, right, son of Mrs. J. J. Parker, president of the Parker chain of the Pacific Northwest, is representing it in Los Angeles. He will handle some product buying, studio news, and public relations generally.



*By the Herald*

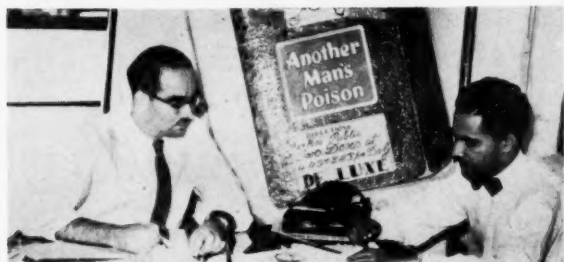
**DAVID MILLER**, director of the RKO Radio release, "Sudden Fear," will try his first production, tentatively titled "The Paris Story," this fall. Returning to the Coast from New York, he will engage a script writer, and then in October go to France to prepare production there and possibly in England next spring. He has pre-production money; his actors will be young, talented but unknown artists; and he will make the picture without releasing arrangements. Mr. Miller has thoughts about television: it is a boon, eliminating second features, raising picture quality, and making Hollywood talent prove itself.



**PERSONAL SELLING.** Joan Crawford, associate producer and star of the RKO Radio release "Sudden Fear," visits with exhibitors at the Cleveland screening. With her above are M. B. Horowitz, of Cooperative Theatres; Henry and Leonard Greenberger of the Community Circuit; and Nate Schultz, Schultz Circuit, Miss



**TOM RIBBLE**, of Albuquerque, recently elected president of the New Mexico Theatres Association, a newcomer to the industry, owning the Star Drive-In Theatre at Albuquerque.



**DEAL.** The customer is at the right, Rudolph Singh, general manager of Roodal Theatres Caribbean circuit, British Guiana. The other man is Leonard Pearlman, U. S. manager in Trinidad, where the transaction occurred.

**SAM GOLDWYN** right, producer of "Hans Christian Andersen," conferred in Hollywood with Hans Hedtoft, right, former Danish Prime Minister and now Danish Cultural Relations Committee chairman. The latter said Danes should be grateful for the film.



**AT THE REOPENED** Oriental Theatre, Chicago, Charles Hogan, its manager, J. J. Donahue, Paramount central division manager, and J. H. Stevens, branch manager, pose with a 40 by 60 plugging Bob Hope in "Son of Paleface." Mr. Hogan gave Mr. Hope his first vaudeville engagement 20 years ago.



**DEDICATION,** left, Harry M. Warner, president of Warner Brothers, and Warner LeRoy and Linda LeRoy, his grandchildren, are shown at the dedication of the building which Mr. Warner presented to the Woodland Hills American Legion post, in memory of his father, Benjamin, and son, Lewis—"in grateful appreciation of what the United States of America has meant to myself and my family," the plaque reads.

**OPINIONS** on a wide variety of things were offered by Gabriel Pascal, visiting New York last week after making his first Hollywood picture, "Androcles and the Lion," for RKO release. Hollywood didn't hobble him, and it has the world's best talent and

facilities, he said. His next will be "The Devil's Disciple" and after that "The Life of Ghandi," both to be made independently. He is enthusiastic about television as a market for film production. He also feels the Production Code is necessary.



Photos by the Herald

# Check List

of recent or forthcoming  
releases featured in advertising in

**MOTION PICTURE HERALD** ❖

(alphabetically by title)

Title	Distributor
Affair in Trinidad (3 Pages)	Columbia
Big Jim McLain (3 Pages)	Warner
The Big Sky (2 Pages)	RKO
Blackhawk	Columbia
The Brigand (2 Pages)	Columbia
California Conquest	Columbia
Captain Black Jack	Classic
Captain Pirate (2 Pages)	Columbia
Caribbean (2 Pages)	Paramount
Carrie	Paramount
Cripple Creek (2 Pages)	Columbia
The Devil Makes Three	MGM
Don't Bother to Knock (3 Pages)	20th-Fox
Fearless Fagan (2 Pages)	MGM
Francis Goes to West Point (2 Pages)	Universal
Island of Desire	UA
Ivanhoe (10 Pages)	MGM
Just for You (2 Pages)	Paramount
King Kong (4 Pages)	RKO
Les Miserables (2 Pages)	20th-Fox
Lovely to Look At (2 Pages)	MGM
Lure of the Wilderness (2 Pages)	20th-Fox
Lydia Bailey (2 Pages)	20th-Fox
The Merry Widow	MGM
The Miracle of Our Lady of Fatima (2 Pages)	Warner
My Man and I	MGM
Pat and Mike (3 Pages)	MGM
The Quiet Man (2 Pages)	Republic
Robin Hood (3 Pages)	RKO
Scaramouche	MGM
She's Working Her Way Through College (8 Pages)	Warner
Skirts Ahoy!	MGM
Son of Paleface	Paramount
The Story of Will Rogers (8 Pages)	Warner
Strange World	UA
Sudden Fear	RKO
Three for Bedroom C (2 Pages)	Warner
Washington Story (3 Pages)	MGM
We're Not Married	20th-Fox
What Price Glory (2 Pages)	20th-Fox
Where's Charley? (5 Pages)	Warner
The Winning Team (3 Pages)	Warner
Woman of the North Country (2 Pages)	Republic
The World in His Arms (5 Pages)	Universal

❖ *The Vital Spark* that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".*

It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—or lack of telling about it—in trade paper messages.

There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.

Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough*; (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.

Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!

❖ Pictures featured in *M. P. Herald* advertising during past 6 weeks.



Two blocks from the Music Hall in New York for "Ivanhoe," and still coming.

## Those Happy Lines Are Here Again

The lines at the box offices across the nation have replaced the lines on the faces of exhibitors.

While it was true that the unprecedented heat wave brought the crowds to the air conditioned de luxe "main stem" and neighborhood houses, it was also true that this business boost continued even after the hot weather started to taper off somewhat. This was taken as an indication that strong product had plenty to do with bringing people to the theatres, and bringing them back again when they were more than satisfied with value received. Not even the political conventions could keep them away.

And the product was strong, as the marquee in the 48 states proclaimed such stellar attractions as MGM's "Ivanhoe," Paramount's "Jumping Jacks," Twentieth Century-Fox's "Dreamboat," Warner Bros.' "Story of Will Rogers," United Artists' "High Noon," RKO's re-issue of "King Kong," Columbia's "Affair in Trinidad," marking the return of Rita Hayworth, Universal's "World In His Arms" and Republic's "Woman Of the North Country."

### No Exhibitor Complaints

Certainly, exhibition had no complaint this year that distribution had left it without top product during what has, in other years, been described as the "dog days" for show business.

In New York, the Independent Theatre Owners this week came up with some interesting information: that during July, the average attendance figures at independent houses in metropolitan New York were 11 per cent higher than for the same month last year.

And backing up reports of the upward business trend in New York, were these hard, cold figures of conditions in first run, holdover and neighborhood houses. "Ivanhoe" and "Affair in Trinidad," at Radio City Music Hall and Victoria, respectively.

set non-holiday records with weekly grosses of \$175,000 and \$44,000. In their second weeks, "Jumping Jacks" at the Paramount and "Dreamboat" at the Roxy hit \$102,000 and \$100,000.

"High Noon" wracked up close to \$40,000 at the Mayfair, and "The Story of Robin Hood," in its sixth week at the Criterion, was still good for \$21,000. Other standout attractions along Broadway were "The Story of Will Rogers" at the Astor; "Don't Bother to Knock" in its third week at the Globe; and "Carrie" still very strong in its third week, and bringing in \$33,000 at the Capitol.

### Holdover Business Lively

Off Broadway, and throughout the country, reports of holdover business came from such films as "She's Working Her Way Through College"; "The Greatest Show On Earth," which was drawing as heavily as in its pre-release engagements (the Loew's circuit did the biggest first-day business ever with it); "Son of Paleface" and "Encore" were also registering well; "Affair in Trinidad" hit \$31,000 in its first three days in Chicago; "Outcast Of the Islands" was in its 13th week at the Fine Arts in New York; "Island of Desire" was held over after a "record breaking" opening in the New York neighborhoods; Universal reported its twin bill of "Lavender Hill Mob" and "Red Ball Express" as doing excellently during its run with the RKO Theatres circuit; "Francis Goes to West Point," "Has Anybody Seen My Gal" and "World In His Arms" were other strong Universal attractions with the latter doing particularly well; and Republic reported its "Woman of the North Country" as having smash opening business at Minneapolis and Duluth.

Even in Chicago, where business had been off for some time, things looked bright for the film business. And the *Chicago Daily News* said as much in a special article.



Paramount, N. Y.: "She's Working Her Way Through College"



Roxy, N. Y.: Dream business for "Dreamboat"



Oriental, Chicago: "Son of Paleface"

Victoria, N. Y.: Rita's back . . . "Affair in Trinidad"



# U. S. vs. FILMS DELAYED; EXHIBITOR ANGER RISES

## Myers and Rembusch Attack Motives; Columnists Aid Film Industry's Case

Exhibitor indignation over the Government's attempt to force the industry to sell its pictures to television boiled with undiminished fury this week and continued to find expression in sharply-worded letters and wires to the Justice Department.

The Department's anti-trust suit against major distributors and their 16mm subsidiaries has roused exhibition as few other issues in industry history with leaders and individual theatre men speaking their piece forcefully and without hesitancy.

The Government action, filed in Los Angeles, charged the distributors with conspiracy to prevent the release of 16mm versions of feature pictures to outlets in competition with regular theatres. It sought particularly to compel the sale of films to television.

This week it was understood that the Justice Department had agreed to a 60-day extension of the deadline for the filing of company replies which would bring it to October 15. Earlier it was said that the case was not likely to come to trial for at least another eight to ten months, long after Election Day. Theatre Owners of America, co-conspirator in the suit, is considering an appeal to include it with the other defendants.

The most powerful and thorough-going analysis and denunciation of the Government's action came last week from Abram F. Myers, board chairman and general counsel of Allied States Association, which along with Paramount and Loew's, was not named in the Justice Department action for lack of evidence.

Like other industry leaders, Mr. Myers leans to the belief that the suit was politically inspired. "It appears to be something that was hastily whipped up for use in the coming campaign," Mr. Myers wrote. "It is a good will gesture toward that new and important communication medium, television. It will enable campaign orators to claim that the Administration is taking steps to enable television addicts to see the finest motion pictures without having to pay an admission charge—or an admission tax."

And Mr. Myers added: "What the perpetrators of this deed overlooked is that their action will soon be recognized as the most devastating assault on small business ever made. The last word has not been said on this misbegotten lawsuit. The dire significance of this thing will have to percolate a bit before the reaction gets into full swing."



"The practical effect of the move by Attorney General James McGranery is to ask the film industry to hurry up and commit hari-kari with a smile on its face."—JACK GOULD, radio and TV editor of The New York Times.

The Allied official discussed the Department's lack of consideration in filing the suit in Los Angeles and went into the misleading wording of the Government's suit which, he said, made it appear that the defendants are engaged in a combination and conspiracy to deny motion picture entertainment to the Armed Forces, Veterans' Hospitals and the U. S. O.

Mr. Myers pointed out that, according to the Court, clearance should not exceed "what is reasonably necessary to protect the licensee on the run granted. A television station showing films competes with every theatre in its broadcasting area and in a large city, that would be a good many," he said. "In measuring the clearance between such a station and theatres, the film rental paid by the station would have to be pitted against the combined film rentals of all the theatres. Unless the Department is going to switch the rules this late in the game, the boon which it would confer on TV may be more illusory than real."

Mr. Myers called "the crowning absurdity" the Government's request for a mandatory order under which the defendants would be ordered to license their pictures to TV. In case of differences, "the whole squabble will be dumped into the Court's lap, it will have to work out a deal for the parties and if that isn't Governmental control with a vengeance, you name it!" he said.

In New York Wednesday, the ITOA board called on Eric Johnston and the presidents of the defendant companies to take a strong public stand in the matter.

Unexpected support for the industry's case came last week in the column of Jack Gould, radio and television editor of The New York Times, who observed:

"The Washington agency seems infected with the fever that somehow TV has some preordained right to show on its screen anything that it wants without regard to the economic consequences."

The Chicago Tribune's Mae Tinee in her column Sunday discussed the suit and quoted at length from the HERALD editorial.

Reaction to the HERALD's editorial last week, "A Call To Arms," came this week not only from exhibitors but also from the head of distributing companies named as defendants. The full text of their letters can be found on page 8 of the HERALD.

## Government Reply "Reassures" Exhibitors

The Government's only answer so far has been a letter, sent to complaining exhibitors by Newell A. Clapp, acting assistant attorney general, assuring them that its objective "is not to deprive theatres of an opportunity to exhibit motion pictures at a profit."

In reply to Mr. Clapp, Harry Brandt, president of the Independent Theatre Owners Association, reminded the Justice Department that "it was a similar request for relief that first brought competitive bidding into the motion picture industry."

In letters addressed to Attorney General James P. McGranery and John J. Sparkman, chairman of the Senate Small Business Committee and Democratic vice-presidential nominee, The Allied Theatre Owners of Indiana sharply attacked the anti-trust suit. In his letter to Mr. Sparkman, Truman T. Rembusch, president of Indiana Allied, called the action "a shocking assault on property rights" and he labeled it as "political in its inception."

## Rembusch Calls Suit Illogical and Drastic

In his letter to Mr. McGranery, Mr. Rembusch said the suit was "so illogical in its pleadings and so drastic in the remedies sought that by its very existence it casts a shadow upon the integrity of the Department of Justice."

Jack Kirsch, president of Illinois Allied, told the Justice Department that successful prosecution of its suit "would have the effect of destroying every vestige of the profit system in this country."

Other letters to Mr. McGranery were sent by A. N. Beezley, president of Allied Rocky Mountain Independent Theatres; Leo F. Wolcott, chairman of the board of Allied Theatres of Iowa, Nebraska and South Dakota; Edward E. Johnson, manager of the Roosevelt theatre, Milwaukee, and Ray Engle, Jr., manager of the Strand theatre in Lowell, Michigan. Mr. Engle urged exhibitors all over the country to write letters striking against the injustice done to the industry.



**WATCH  
CHARLEY  
RUN!**

**AFTER WARNERS'**

**WONDERFUL LONG-RUNNING  
START AT RADIO CITY MUSIC HALL**

**RAY BOLGER**

**BOWLS 'EM OVER NATIONALLY  
NEXT WEEK IN**

**"Where's  
Charley?"**



WITH **ALLYN McLERIE** Screen Play by JOHN MONKS, Jr. Dance and Production Numbers Staged by Michael Kidd Directed by DAVID BUTLER



# Terry Ramsaye Says

**M**ARSH ON CODE—The issues of political censorship in the process of being joined in litigation in Ohio have bestirred W. Ward Marsh, motion picture editor of the *Cleveland Plain Dealer*, a nationally recognized commentator, to the observation that Ohio censorship is a gray train "purposely detoured so that a few can make a living" and as a source of revenues. In the early postwar years, he reports, the Ohio censorship turned in an annual net of about a quarter of a million dollars.

As to the merits of political censorship, Mr. Marsh asks: "Are the children of Ohio, New York, Maryland, Kansas, Pennsylvania and Virginia any better because of film censorship?"

Mr. Marsh has his reservations about even voluntary censorship, considering that there are plenty of laws to safeguard decency if enforced, but he has this to observe:

*"The film industry has its own Production Code Administration. It takes proper care of itself. It is administered by a Catholic but it is not administered for the Catholic Church any more than for any other church. It, being voluntary censorship, has kept pictures on a higher level than political censorship ever dared. The proof of its values... is found across the entire country."*

It should be observed in connection with the reference that while the head of the Code Administration is a Catholic, its membership, of usually nine persons, includes a decided range of faiths and religious viewpoints. Also, as the records frequently indicate, the seal of Code approval is not to be considered a pass and greenlight through the examinations of the Catholic Legion of Decency.

**TAXES; COMING AND GOING**—Some weeks ago having delivered "The Greatest Show on Earth," Cecil B. DeMille announced the coming dissolution of his independent production unit corporation. He had decided that he would relax by working for somebody else and letting them carry the business worries—including most especially taxes.

Now comes Betty Hutton, currently to be seen on the high trapeze in that circus epic, announcing the relinquishment of a \$5,000 a week Paramount contract, with a year and a half to run, to go into motion picture and television production, independently, being advised that thus her net take would be greater—most especially because of income taxes.

**VANISHED MAGIC**—It seems not so long ago that in many high places of Hollywood production there was a worshipful patronage of gadgeteering devices of audience research for the pre-testing of screen values. It appeared we had come into an era of test tube and galvanometer showmanship with electronic totalizer attachments. Whatever the merits may have been the technique did not deliver salvation. On inquiry it is found that it is now nearly a year since the last and most important office of the much proclaimed researchery softly closed its doors. The experts have gone to posts afar. The best way to make a picture still is to give the job to a man who knows how—and have some luck.

**FURS and FILMS**—Fifty years ago it was possible for one man to know about all there was to know about the motion picture. Now to be fully informed you should know such abstruse facts as that Kodak Research Laboratories announce U. S. Patent 2,578,292 by T. S. Donovan, assigned to Eastman, for a compound useful to furriers as a dye and to movies as a low-contrast developer. It is the disodium salt of N,N'-dimethyl-p-phenylenediaminomethane sulfonic acid. You can make it by reacting the d-p-p with hydroxymethane sulfonate and a few other ingredients. Try it.

**BOOK REVIEW**—To hand a paperbound volume of super-brochure size entitled "The Handbook of MOTION PICTURE TECHNIQUE for BUSINESS MEN." The author is Charles Curran, and it is copyrighted and published by Times Square Productions, Inc., New York, picture makers. Fifty-four busy pages—\$1.00. The title tells exactly what it is. It tells the potential lay customer about all he needs to know and as much as he can understand about movies and their making, from costs and why to the meaning of shop terms and the curious vernacular of the art from "Bloops" to "Dinky-Inks." It has the authority of intelligent experience. Mr. Curran, the author and president of Times Square, has come all the way from school boy projectionist through copywriting and advertising agency executive posts, into successful play and Hollywood scenario writing, production for the Navy, and the adventures of Television. His book has clear graphs, illustrations and tables. It is written so even executives can understand it. Best job so far, and unique.

## Writers Set TV Strike

**HOLLYWOOD:** After five months of negotiations, the executive board of the Screen Writers Guild this week voted to strike against the Alliance of Television Film Producers one minute after midnight August 10. The decision came after a joint meeting with the Guild's TV negotiating committee and the TV writers' coordinating committee.

The failure of the talks was blamed principally upon the writers' royalty payments demands, it was understood. The Guild later wired Rex Stout, president of the Authors' League of America, asking him to prepare a restraining order to prohibit league members from making deals with Alliance producers.

The 13 producing companies comprising the Alliance reportedly are responsible for about 85 per cent of all films produced on the West Coast for television. Commenting on the strike call, Deane Johnson, attorney for the Alliance and participant in the negotiations, said that the organization regretted the strike but "was powerless to do anything because the demands made by the writers are so unprecedented and revolutionary."

He added that the pay scale sought by the Guild "would give writers from five to eight per cent of a producer's gross earnings, that the producer was taking all the risk and that the writers were not willing to share the risks."

## Silliphant Leaves Fox To Make Joe Louis Film

Sterling Silliphant, eastern publicity chief for 20th Century-Fox, will resign his duties next January to be able to devote full time to the projected screen biography of Joe Louis, which he will produce for Federated Films. Motion picture and television rights to the life of the former world heavyweight champion were acquired this week by Federated, an independent unit formed recently in New York. Production of "The Joe Louis Story" will get underway early in 1953, with Mr. Louis playing himself in several sequences featuring his most famous fights but with a professional actor, still to be named, handling the dramatic chores.

## Jerry Wald Ends 2-Year Association with RKO

Jerry Wald, partner with Norman Krasna in the semi-autonomous RKO Radio producing unit, confirmed rumors this week that he was terminating his two-year association with the studio October 31, the optional expiration date of the Wald-Krasna contract with RKO. Mr. Wald said he planned to put the fashion musical, "Size 12" into production by the end of this month and have it finished before the October deadline.



**GOOD-BYE!**



**HELLO!**

It won't be long now—

Football fever will again sweep the nation!

M-G-M's ready with a sock football short subject,

Pete Smith's "Football Thrills"—

Packed with the high-spots of last season's top games,

Thirteen spine-tingling contests in capsule form.

Book it now and be ready when the time comes!

It's live-wire showmanship to play "FOOTBALL THRILLS".

# AGREE ON ARBITRATION PLAN—WITH BID RULES

## *Committee Finishes Draft; Recommends Complete Procedure for Bidding*

Arbitration — long-dreamed, long-sought, and long-worked-for—this week finally appeared on the road to success.

The light of optimism burst with dramatic suddenness on the darkened arbitration picture late Tuesday afternoon at the Hotel Astor in New York when the Industry Arbitration Conference's all-important Continuations Committee of Ten—five delegates each from exhibition and distribution—adjourned their meeting a day early and announced that agreement in principle had been reached on all phases of the proposed system.

The most important aspect of this agreement was obviously the fact that the path had been cleared for an understanding on the sensitive subject of competitive bidding—if it should be included as an arbitrable subject, and if so, on what basis.

While the Committee of Ten's announcement of agreement gave no details, it was understood that the bidding proposals approved by the group were substantially along the following lines:

**Competitive bidding would face certain controls;**

These controls would take the form of a plan of separation, placing situations where selling by bidding would be placed in one category, and situations where bidding will not be an acceptable selling method, in another;

Distributors will no longer ask for bids for certain pictures just because, in the past, it has been their policy to do so;

The matter of keeping the final selling terms for a picture secret after the deal has been consummated between the distributor and exhibitor, may be changed in certain instances to bare the final figure for public view.

The above, it should be pointed out, is still in the category of a probability, and is based on information obtained from authoritative industry officials who attended the two days of discussions in New York this week.

The early adjournment of the meeting by the committee, in an atmosphere of understanding very much different from the badgering and bickering which had impassed earlier talks, lent new credence to the report that arbitration was finally "on the way." It was understood that the further arbitration procedures would be as follows:

A committee of four—Adolph Schimel and Robert Perkins, for distribution, and Herman M. Levy and Abram F. Myers for exhibition—was appointed to draw up the

## **TWO DAY TALKS END DEADLOCK**

Just what can be accomplished when stubborn roadblocks are hurdled is indicated by the progress made by the arbitration Committee of Ten: On previous occasions the committee had the task of considering, point-by-point the legal draft of a proposed arbitration system. After days and days of tiresome talk, inspection of only about 10 pages of the draft's some 40 pages had been completed. This week, when the committee re-convened, they covered all matters in two days, and were able to adjourn the meeting a day ahead of schedule.

final legal draft of the arbitration system. When the committee has completed its task, the sessions of the Industry Arbitration Conference will be resumed and the draft submitted for approval. If and when there is all-industry agreement on the arbitration formula, the Justice Department and courts will inspect the documents to make sure that it does not contravene the spirit and letter of the anti-trust decrees.

The drafting committee is scheduled to meet Tuesday, August 19, and it is hoped that its work will be completed in sufficient time to permit the calling of all the arbitration delegates to the conference in September. If the conference approves the draft, it could well be that the Justice Department and courts may be able to give their opinion by late fall or the end of 1952.

## **Legal Obstacles May Still Delay Execution**

Of course, there is no way of predicting how the Justice Department and courts will react to the industry arbitration plan. For if certain changes are suggested, it is probable that the draft will have to go back to the committee, revisions argued out there, changes made, the revised draft again submitted to all the delegates, and submitted once more to the Government counsel and judges.

While the arbitration picture was this week brighter than it has been for a long time there were still certain industry executives who warned against over-optimism. According to one authoritative spokesman who attended the Hotel Astor meetings, things were now in better shape than before, but there were still some rough edges to be smoothed out before final agreement is reached.

"During the drafting of the arbitration document by the committee," he said, "differ-

ences of opinion can still crop up as to proper wording, and so forth. I'm encouraged by developments this week, but I've still got my fingers crossed."

Another task given the committee was to blueprint a system of conciliation to supplement the arbitration system. This would indicate that both distribution and exhibition—while anxious to establish a system of arbitration that would eliminate or ease the heavy burden of litigation—are nevertheless anxious to have disputes settled by conciliatory means rather than by arbitration.

## **Agreed on Mechanics of Arbitration System**

In addition to competitive bidding, the Committee of Ten, also presumably reached agreement in principle on such matters as forcing of pictures, violations of contracts, clearances, runs, damages, and matters of procedure which include appeal from decisions by arbitration, and the mechanics of setting up a system. This was indicated by the committee's announcement that it had "... completed consideration of all matters involved in the arbitration system."

Attending the New York meeting this week were, from distribution, Mr. Perkins, William F. Rodgers, Abe Montague, A. W. Schwalberg, and Ralph D. Hetzel, Jr., vice-president of the Motion Picture Association of America; from exhibition, Mr. Levy, Si Fabian, Emanuel Frisch, Wilbur Snaper, and Abram F. Myers. Henderson Richey, secretary of the Arbitration Conference, was also present in his capacity as ex-officio member of the committee. Actually, Mr. Hetzel is also an ex-officio member.

The role played by the MPAA in the entire arbitration matter is interesting. Early in July, the Continuations Committee suddenly broke off its sessions with the representatives of both sides reportedly as far apart as ever on certain points. Shortly after, Eric Johnston, MPAA president, called the distribution representatives together. This resulted in distribution ironing out their own differences. By this time exhibition had also agreed among themselves on what exactly it was that they wanted out of arbitration. It was then that the latest series of talks were held and apparently they led to a resolution of differences between exhibition and distribution.

## **Argue Ohio Newsreel Case**

Arguments in the Ohio newsreel censorship case were heard Friday in the Toledo Municipal Court. The case, being backed by the Motion Picture Association of America, grew out of the Toledo Westwood theatre's exhibition of a newsreel not previously submitted to the State Censorship division for approval.

**Paramount reports:**

# *"Carrie"* TAKES HER PLACE IN THE SUN AS THE BIG-MONEY LOVE STORY OF 1952...



**"Carrie"** shapes up magnificently in her first dates! Paramount selected them carefully to prove her magnetic appeal to mass midsummer audiences who everywhere are flocking to see her "seething, passionate love story." (N. Y. Mirror)

**A**nd "Carrie" has those beautiful boxoffice legs for long runs—*fourth big week at New York Capitol now.*

**A**t the Capitol last summer, "A Place In The Sun" began its climb to the top of 1951's grossers. Today in all her dates, "Carrie" is being compared favorably with that great money-hit by both the press and the public.

**No** wonder "Carrie" is the exhibitor's favorite gal to date today!

# PUSH DRIVE ON COMPO DUES

## Distributors in Concerted Effort to Obtain Dues Pledges from Theatres

Starting Monday, August 11, exhibitors throughout the 48 states will be the target of a gigantic doorbell ringing campaign as distributor representatives approach them to sign membership and dues pledge cards for the Council of Motion Picture Organizations.

The concerted dues drive, to last for one week until August 18, is tied in with COMPO's current campaign headed by Col. H. A. Cole and Pat McGee for the elimination of the 20 per cent Federal admissions tax. The need for proper financing of the tax campaign, is the primary reason for the dues collection drive at this time. However, COMPO officials are careful to point out that the money to pay for the campaign will be taken from the general fund which will be used for purposes of general administration and carrying out the other activities of the all-industry organization.

### Distributors to Contribute

The distribution companies, who are donating the use of their personnel for the dues drive, will match the exhibitor contributions on a dollar-for-dollar basis. The formula for dues payments is based on a per seat levy for conventional theatres, and a per car assessment for drive-in theatres.

The tax campaign, meanwhile, is just about ready to go into high gear as the local areas completed their plans for working with the state committees, and the latter groups were in constant contact with the tax headquarters at the COMPO offices in New York.

Some of the local developments in recent days were a meeting in Philadelphia enlisting support from exhibition and distribution in the tax fight; appointment in Boston of additional members, from distribution, to the tax committee; meetings in Milwaukee and New Orleans, with A. Kvoil and Sig Goldberg appointed exhibitor co-chairmen, and Jack Lorentz named distributor chairman in the former city; and the organization in Arkansas of a state committee to push the campaign.

### Ohio Unit Advises

In Columbus, Ohio, meanwhile, the secretary of the Independent Theatre Owners of Ohio, Robert Wile, in a recent bulletin gave the following advice to members re the tax campaign—advice that could well be applied to virtually every section of the country:

1. "Work with the tax committee that will conduct the campaign in this state."
2. "Enlist the help of your fellow business men. Point out to them that the existence of your theatre means better business for

them. Get them to go with you when you talk to your Congressman or Congressional candidates.

3. "Stick to one story. For this campaign to be effective, we must all use the same argument. In all your public speeches and private conversations, therefore, stick to this point: That only by complete removal of this tax can your theatre stay in business.

4. "This drive, unlike the last one, does not contemplate an appeal to the public, as it is anticipated that many theatres, if the tax is repealed, will have to keep the tax money to insure their own continued existence. Therefore there will be no petitions signed by your patrons, no trailers, no public ballyhoo."

On the local tax front, there was some good news this week as theatres in Bethlehem, Pa., expressed optimism that city officials would eliminate the 10 per cent amusement tax by next February 1. The officials, it was reported, were sympathetic when the exhibitors asked for a repeal of the tax because of the bad business slump.

## Schary Writes Hartford Times' Editorial

Dore Schary, MGM studio chief, was guest editorial writer in the *Hartford Times* issue of July 29. Under the heading "Let's Make It Vital," Mr. Schary wrote a plea for the general principle of cooperation, citing the efforts at his studio.

The editorial rated box mention on the newspaper's front page, along with a photograph; and also a brief biographical foreword. In it, Mr. Schary says, in part:

"Any idea withers without impetus of some sort. It must be acted upon with vigor and conviction. It was Oliver Wendell Holmes who said that if you are only 51 per cent for an idea, you are 49 per cent against it. Cooperation can't be a sometime thing any more than, say, honesty. . . ."

### Reade Books More Shows

"Oklahoma" and "Mr. Roberts" have been booked by the Walter Reade Theatres in New York and New Jersey as added legitimate shows to supplement motion pictures. "Oklahoma" will be given at Asbury Park, Kingston, and Perth Amboy; the other show at Kingston and Perth Amboy houses.

### Ruffin Plans New Drive-In

W. F. Ruffin, president of the Ruffin Amusement Company of Covington, Tenn., has announced plans to construct a \$72-car drive-in at Mayfield, Ky. Construction will begin late this month on the theatre which is to be managed by J. W. Morrison.

## LOEW'S HEAD DENIES RESIGNATION RUMOR

Nicholas M. Schenck, president of Loew's, Inc., this week issued the following statement in response to press queries:

"Contrary to several rumors printed in various newspaper columns, I have no thought of resigning from Loew's, Inc. The reports are untrue and unfounded."

## Para. Net \$1,430,000

Paramount Pictures Corp. estimates the earnings of the corporation and its consolidated domestic Canadian subsidiaries for the second quarter ended June 28, 1952 at \$1,430,000 after provision for United States and Canadian income taxes. These earnings represent 61 cents per share on the 2,342,096 shares outstanding.

Consolidated earnings for the quarter ended June 30, 1951 were estimated at \$1,421,000 and represented 62 cents per share on the 2,302,140 shares of stock then outstanding.

Consolidated earnings for the six months ended June 28, 1952 computed on the same basis are estimated at \$2,785,000, which is at the rate of \$1.19 a share on the shares outstanding.

Paramount also this week declared a quarterly dividend of 50 cents per share on the common stock payable September 26 to holders of record September 12.

## San Mateo Times Works For Industry's Good

The *San Mateo Times* of San Mateo, California, has definitely "come to the realization of the important part played by theatres in the life of a community," according to Hal D. Neides, of Blumenfeld Theatres, who recently staged a successful one-man campaign for the lowering of newspaper advertising rates in San Mateo. Not only did the *Times* lower its rates, reports Mr. Neides, but last week it ran at its own expense a big, four-column ad saluting the motion picture industry and advising its readers that "any night is movie night for the whole family." The ad also stressed the fact that readers can obtain up-to-the-minute information on current attractions at San-Mateo theatres through the paper's amusement pages.

## New Kentucky Drive-In Opens

Opening of the new, 350-car Hi-Way Drive-in theatre at Mt. Sterling, Ky., on August 8 has been announced by Nelson E. Ward, president of the Mt. Sterling Amusement Company which is an affiliate of the Nelson Theatre Circuit.

# JOHNSTON GIVES IATSE FAITH, FACTS, FIGURES

## MPAA President Voices Statistics and Optimism At Biennial Convention

MINNEAPOLIS: Eric Johnston, president of the Motion Picture Association of America, introduced a note of sweeping optimism and confidence here Wednesday when he appeared as one of the principal speakers at the 41st biennial convention of the International Alliance of Theatrical Stage Employees.

Preceded by a meeting of the organization's general executive board and 14 separate IATSE district conventions, and attended by more than 1,200 delegates from the U. S., Canada, Hawaii, Alaska and the Canal Zone, the conclave was called to order by Richard F. Walsh, international president, Monday morning.

### Television Major Topic On Convention Agenda

High on the agenda were the changes and effects caused by television. Other vital topics before the convention included plans for the full participation of IATSE members in efforts to stimulate theatre attendance and to join actively in the all-industry campaign to win repeal of the Federal admissions tax.

Mr. Johnston's address, which lit into the pessimists in and outside the industry, proved one of the convention's highlights. The MPAA president proved, with dollar and cents statistics, that the industry's losses had been over-emphasized while its gains had been ignored. And while he named television as one of the box office evils, he also cited rising costs and taxes as factors contributing to the business' difficulties.

"Our industry is going through a period of transition. There's no doubt about that whatsoever," he declared. "We are in an evolutionary era. In terms of box office receipts, the decline on the whole averages 15 to 20 per cent—or approximately \$250,000,000—below the 1946 record of \$1,600,000,000 including admission taxes.

### "I'm Not Cheering, But I'm Not Panicked"

"That's nothing to cheer about, and I'm not cheering. But I am not panicked either. I can't get panicked because the total number of admissions sold every week—right now—runs close to 55,000,000. That's a third of all the people in the United States. And it's many times more than all the other spectator amusements pull in together. We're still tops by a wide margin."

Mr. Johnston referred to theatre closings but pointed out that these have been balanced by many new houses. "In recent years we have seen huge population shifts in this country," he said. "People have moved from

**"We are in an evolutionary era ... (but) the total number of admissions sold every week—right now—runs close to 55,000,000. That's a third of all the people in the United States. And it's many times more than all the other spectator amusements pull in together. We're still tops by a wide margin."**—ERIC JOHNSTON.

region to region—and our cities are steadily sprawling outward to the suburbs. In hundreds of cities merchants in downtown areas are moving out to follow the crowds—out where people live. That's good business judgment. Motion picture theatres have done it too."

The MPAA executive referred to the phenomenal growth of the drive-ins as "a husky evidence of the supple resistance power of the motion picture industry." In 1946, there were only 155 outdoor theatres while today, seven years later, that number has jumped to 4,000, he said, adding: "That's a whale of a jump. The movies have followed the people. The story of Mahomet and the mountain can't improve on that simple, honest fact."

### Fifth of Gross Receipts Come From Drive-ins

He estimated that drive-ins today account for approximately 20 per cent of gross theatre receipts and figured out that drive-in capacity today equalled 4,000,000 conventional theatre seats, representing more than a third of the total number of seats in the regular houses. "And it represents far more than the total of seats lost through the closings of theatres," he told his listeners.

Outlining one of the industry's immediate tasks, Mr. Johnston said consumer expenditures between 1946 and 1951 had increased by more than 40 per cent, or approximately \$60,000,000,000, "but our share of total consumer expenditures fell from 1.09 to 0.66 per cent. Our job is to reverse this trend."

Turning to costs and taxes, Mr. Johnston declared the industry had "to do everything to prune costs and keep them down" and he then cited the tax load which he said was "not only back-busting but discriminatory and out of all semblance to equity." Adding up his figures he concluded that "the tax bill of theatres is seven times the amount of their net profits. That exceeds, for instance, the theatres' total annual payroll of approximately \$300,000,000.

"Do you wonder that we're going over some bad bumps in the road? Isn't it easy to see why some theatres have closed and others are operating at a loss? How long can this go on without serious and unne-

cessary damage to all of us?," Mr. Johnston asked.

And then he appealed to the delegates, and in fact to everyone in the industry, to "get energetically and wholeheartedly behind the expertly-managed campaign of COMPO to repeal the 20 per cent federal admission tax—and state and local admission taxes. Every community in America with a motion picture theatre has a stake in our well-being—and is hit when we're hit," he declared.

### Question of Efficiency Discussed by Board

The question of efficiency and the need for officers of the IATSE locals to impress on members of all locals the need to give a full day's work for a full day's pay in a unified effort to adjust to changed business conditions was understood to have been discussed by the executive board. This action was regarded as an extension of that taken by Mr. Walsh in Hollywood recently at the behest of Nicholas M. Schenck, president of Loew's Inc.

Mr. Johnston also made a plea for the elimination of waste.

Another matter reportedly taken up by the IATSE board was the prospect of further expansion by its unions into the television field both as a matter of jurisdictional policy and to provide work for unemployed members.

### Cole Asks Cooperation In Industry Tax Fight

Cooperation of all delegates in the industry's fight against the 20 per cent Federal admissions tax was asked by Colonel H. A. Cole, of Dallas, exhibitor leader. He suggested the IATSE form a small national committee and then state committees which would work with those formed by exhibitors and distributors. "We will have to apply argument, persuasion, good common sense, and sell some five or six hundred of our legislators, and that is quite a job," Mr. Cole said. He also added that exhibitors will be forced to install television in their homes.

Commendation of the IATSE for broad labor policies and a consistent furthering of the motion picture industry came from Charles W. Perrine, vice president of the Minnesota Amusement Company. He added he did not feel exhibition, despite increased costs, could afford to increase admissions.

Featured speakers Tuesday morning were the Rev. F. J. Gilligan, St. Paul; and Major Leslie Thompson, labor relations executive for RKO Theatres. The latter asked IATSE cooperation in attacking the public belief the industry is ailing, and pointed out the industry's troubles were caused not alone by television but also by admission taxes and various government harassments.

## NPA EASES COPPER CONTROL BUT THEATRE BAN REMAINS

The theatre construction industry this week received some indication that the National Production Authority controls are being slightly, slowly but surely eased as time goes on.

The somewhat brighter lights on the horizon, in recent days, came from two directions: Order M-74, barring the use of copper in building fixtures was revoked; manufacturers of consumer goods were given permission to use copper and aluminum again for decorative purposes.

However, theatre construction generally, despite minor concessions, appeared in for a period of more or less tight control until early in 1953, at least. This was made evident when the NPA increased the quantities of copper and aluminum which may be self-authorized for all construction except recreational.

The NPA said in a statement that critically important defense projects would get top priority for construction allotments during the fourth quarter, even if this involves

the deferment of all other industrial and commercial projects.

The revoking of order M-74 means the exhibitor can now use copper for such fixtures as ornamental metal work, fronts, gratings, drains, etc. And now if a theatre owner could somehow get permission to build, he could at least use what copper he has in any way he wants, in his building.

Qualifying the permission given manufacturers to use copper and aluminum for decorative purposes, the NPA said this did not mean larger allotments, but rather the companies could try and increase the customer appeal of their products by using their allotments partly for ornamentation.

A quite different NPA action took place this week when two drive-in partners were charged with using too much copper to build a drive-in theatre. This is the first case of non-compliance in the theatre field. Charged were W. O. Bearden of Lubbock, Texas, and I. R. Doyal, of Amarillo, Texas, doing business as the Tascosa drive-in in Amarillo.

### RKO Theatres Net Profit \$36,935 for Three Months

Consolidated net profit of RKO Theatres Corporation and subsidiary companies for the second quarter of 1952 was \$36,935.60, after taxes and all other charges (including profit of \$9,253.99 on sale of capital assets, before taxes).

This compares with consolidated net profit for the second quarter of 1951 of \$109,697.69, after taxes and all other charges (including profit of \$8,183.24 on sale of capital assets, before taxes).

Consolidated net profit for the first six months of 1952 was \$174,802.99, after taxes and all other charges (including profit of \$16,518.55 on sale of capital assets, before taxes), as compared with consolidated net profit for the first six months of 1951 of \$551,639.41, after taxes and all other charges (including profit of \$378,886.73 on sale of capital assets, before taxes).

### RKO Sets Premieres for Three New Attractions

RKO RADIO has announced dates for the radio premieres for three of its biggest 1952 attractions. Howard Hawks' "The Big Sky," Edmund Grainger's "One Minute to Zero" and Joseph Kaufman's "Sudden Fear." Following its world premiere in Chicago this week, the first film will open at New York's Criterion theatre August 20; San Francisco's Fox August 22 and in Los Angeles at the Orpheum and Fox Beverly August 26. "One Minute to Zero" will have its premiere at Colorado Springs August 12, while "Sudden Fear" opened at Loew's State in New York City August 7.

### Monogram Sets Precedent In Actors' TV Payment

Monogram last week established a precedent of far-reaching importance when it paid the Screen Actors Guild \$8,000 to be distributed to actors who appeared in five theatrical films sold by the film company to television. One hundred fourteen individual actors will share in this additional compensation, which is the first ever paid an actor under the SAG basic contract terms covering sales to television of theatrical films produced after August 1, 1948. Titles of the films are "Rain Maker," "Murder in the Air," "The Big Fight," "The Feathered Serpent" and "The Tuna Clipper."

### Pasadena Exhibitor Hits Local Censorship Body

Al O'Keefe, operator of the Colorado theatre, Pasadena, Calif., recently directed an informal appeal to that city's board of directors to nullify Pasadena's 20-year-old censorship ordinance under which, according to Mr. O'Keefe, "The Miracle," "La-tuko" and "La Ronde" were disapproved recently. In a letter to the city board, Mr. O'Keefe argued that the Supreme Court outlawed the Pasadena ordinance.

### Star Addresses Texas Legion

George Murphy on Friday delivered the principal address before the 34th annual Texas state convention of the American Legion at Dallas. Arrangements for the address were made by William C. McCraw, executive director of Variety International, through the Texas Council of Motion Picture Organizations.

## 9 Months' WB Profit \$4,958,000

Warner Brothers pictures, Inc. and subsidiary companies last week reported that its net profit for the nine months ended May 31, 1952 amounted to \$4,958,000, after provision of \$5,100,000 for Federal income taxes and \$400,000 for contingent liabilities. This compares with a net profit of \$5,808,000 for the like period last year, after provision of \$5,800,000 for Federal income taxes and a total of \$500,000 for contingent liabilities.

The 1952 nine month-net profit is equivalent to \$1 a share on the 4,950,600 shares of common stock outstanding, after deducting shares held in treasury. The earnings per share in the corresponding period last year were 86 cents on the 6,684,700 shares of common then outstanding.

Included in the operating profit for the nine months ended last May is a profit of \$1,091,000 from sales of capital assets, before provision for Federal income taxes thereon, which compares with a corresponding profit of \$482,000 for the nine months ending May 26, 1951. Film rentals, theatre admissions, sales, etc., after eliminating inter-company transactions, for the nine months ended May 31, 1952, amounted to \$84,309,000, compared with \$84,870,000 for the corresponding nine months period last year.

Current working assets at the end of last May totaled \$58,658,276, including \$6,316,355 in released productions; \$5,586,947 in productions completed but not released, and \$11,700,223 in productions in progress and charges to future productions.

### Chicago Amusement Tax Collections Drop in July

Amusement tax collections in Chicago for the month of July—on June receipts—showed another decline in theatre business from last year, with tax collections for the month being \$79,538.84 this year against \$98,389.70 for the same month last year. Totals for the year to date are \$589,223.80, against \$647,061.46 last year. These figures for July do not reflect the solid upturn in business felt throughout the city in July. In contrast to theatre receipts, down approximately nine per cent for the year to date, other amusements in the city are about one per cent.

### Set "Caribbean" Premiere

"Caribbean," the new Pine-Thomas production being released by Paramount, will be given a big, two-theatre premiere at the Walter Reade theatres in Kingston, N. Y. August 21 in connection with the City's celebration of its 300th anniversary. Attending the festivities will be Arlene Dahl who co-stars in the Technicolor film with John Payne.

**This  
is the  
real  
thing!**

HOWARD HUGHES presents

# 'One Minute to Zero'

HERE'S the inside-the-lines story  
of the gallant men...and their  
women...who are living and fight-  
ing the biggest drama on earth!  
Filmed at a cost of millions...the most  
exciting ACTION picture ever made!

starring

**ROBERT MITCHUM · ANN BLYTH**

with **WILLIAM TALMAN · CHARLES MCGRAW · MARGARET SHERIDAN**

**AN EDMUND GRAINGER**

PRODUCTION

Directed by

Written by

Produced by

**TAY GARNETT · MILTON KRIMS & WILLIAM WISTER HAINES · EDMUND GRAINGER**

**-AND SHOWMANSHIP  
NATIONAL ADS!**

Five different styles of full page ads—one full page in Life, Look, S. E. P., Collier's, Time, Newsweek; Ebony, Am. Legion Magazine, V.F.W. Magazine—This Week Sunday supplement in 31 cities and American Weekly supplement in 22 cities FOR A SMASHING TOTAL OF 42,387,769 CIRCULATION!

## COMPO Sets Studio Meet August 14

A series of meetings between top administrative officials of the Council of Motion Picture Organizations, heads of producing companies, and heads of the unions and talent guilds will be held in Hollywood starting August 14.

Purpose of the discussions is to keep the Hollywood industry informed of the plans for COMPO and Movietime U.S.A. for the coming 1952-53 season, according to Robert J. O'Donnell, COMPO board member and national director of Movietime. In addition to Mr. O'Donnell, Sam Pinanski, Trueman Rembusch and Robert W. Coyne, special counsel at COMPO, will be making the trip to the West Coast.

Mr. Pinanski and Mr. Rembusch, with Al Lichtman representing the Motion Picture Association of America, constitute a three-man board administering COMPO at the present time. However, pressure of work will not permit Mr. Lichtman to make the trip. The COMPO group is scheduled to arrive in Hollywood August 12 and stay until August 15.

The heads of all the major studios—except Republic's Herbert Yates who will be in Europe at the time—will participate in the talks. They include: Y. Frank Freeman, Paramount; Dore Schary, MGM; Jack Warner, Warner Bros.; William Goetz, Universal; C. J. Tevlin, RKO; Darryl Zanuck, Twentieth Century-Fox; and Harry Cohn, Columbia. The company heads will meet with the COMPO officials at a luncheon in the Beverly Hills Hotel August 14.

Of the meetings, Mr. O'Donnell said this week: "We're coming to give not to ask. COMPO aims, purposes and plans for the coming season, one of the most important in the history of our industry, will be reviewed and outlined."

"The nationwide campaign for the repeal of the 20 per cent amusement tax which is being spearheaded by COMPO will be reported upon. The progress and accomplishments of Movietime U.S.A., though still in its pioneering stage, and its impact upon the boxoffice and upon public attitude towards Hollywood and its people, will be presented."

## Hoff Sees Up to 2,000 Drive-Ins Within Year

Possibly 2,000 additional drive-in theatres will be built within the year, according to J. Robert Hoff, president of TESMA and general sales manager of the Ballantyne Company, Omaha. Most of them, he added, in speaking to trade writers during a New York visit, will be of the 250-350 car classification. This is mainly because drive-ins of such size may be built under current governmental restrictions. This size of drive-in theatre is filling a particular need in and near towns under \$5,000, he declared.

## UA TO DISTRIBUTE THE NEW CHAPLIN FILM

United Artists this week completed arrangements with Charles Chaplin for the world-wide distribution rights to the latter's newest production, "Limelight," in which he stars as Calvero, a music hall comedian. Claire Bloom, an English actress, plays opposite Mr. Chaplin, while his son Sidney appears as leading man. Details of the agreement, as well as the release date, will be announced later.

## Financial World Cites Company Financial Reports

Motion picture companies have been given merit awards by the Financial World Annual Report Survey. The awards qualify the companies' annual financial reports for the final judging in the Survey. Each year, the report of a company is selected as "best of industry" and the company is given a bronze "Oscar of Industry" at the Financial World Annual Report Awards Banquet. This year's banquet will take place October 28, at the Hotel Waldorf-Astoria, New York. In 1950, the annual report of Twentieth Century-Fox took first prize in the motion picture industry classification.

## Rotus Harvey Resigns As President of WTO

SAN FRANCISCO: Rotus Harvey, president of Western Theatre Owners, this week announced his resignation from that office, and gave as his reason the press of personal business.

Mr. Harvey, who also resigned six weeks ago from the presidency of the Independent Theatre Owners of Northern California, is an executive of Westland Theatres with headquarters in San Francisco.

He was one of the original group which formed WTO (formerly PCCITO) in 1939 and since that time has held either the post of trustee for the Northern California unit or chairman of the board. When the office of president was initiated two years ago, he was elected and has remained at the head of the Association ever since.

## Davis Plans Release of 12 New Foreign Films

Arthur Davis, president of Arthur Davis Associates, foreign film distributors, this week returned from a six-week business trip in Europe where he secured the United States distribution rights to 12 new French and Italian films. The films are currently being subtitled in English and will be released at the rate of two a month beginning in September. The September releases are Rene Clair's "Beauty of the Devil" and "Ramuntcho" with the Roberto Rossellini-Claude Autant-Lara production of "The Seven Capital Sins" and "Sextette" to follow in October.

## Sees End of Specialists

HOLLYWOOD: Over-specialization, at least as far as film directors are concerned, is definitely a thing of the past, Richard Thorpe, MGM director, said here last week in an address before the Current Affairs Forum of the University of California at Los Angeles.

"There was a time," said Mr. Thorpe, "when directors sought to be known as 'specialists' in one kind of a picture or another. There were 'spectacle directors,' 'bedroom farce directors,' 'action' and 'mystery directors.' The end result was that a director became too limited in his capacities to be a good movie-maker."

The public likes to see all kinds of pictures, he pointed out, and thus the studios are required to make all kinds of pictures. "A real workman has to be able to pitch in and deliver a job no matter what background or story type is involved."

"The whole industry," he continued, "is becoming more and more businesslike in many of its attitudes and no longer tolerates the eccentric goings-on which used to account for a director becoming known as a light musical comedy man."

Mr. Thorpe is himself a good example of the new, versatile type of director. His current assignment is the contemporary drama, "The Girl Who Had Everything." Other of this productions include "Ivanhoe," "Prisoner of Zenda" and "The Great Caruso."

## MGM Says Requests Force Pre-Release Of "Widow"

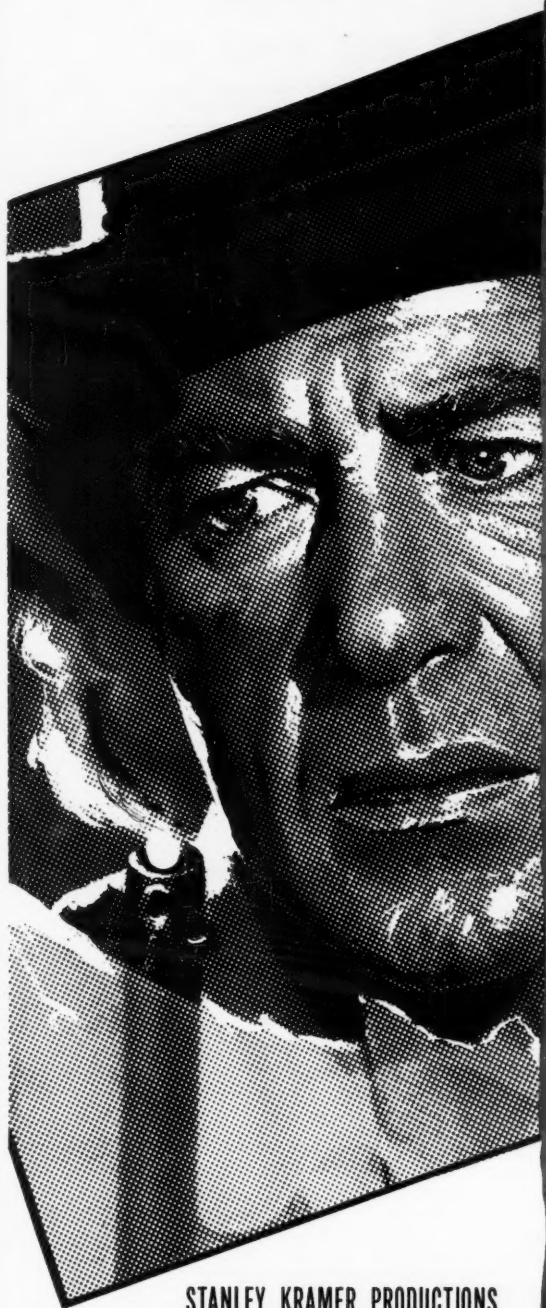
So many requests for advance bookings of "The Merry Widow" have been received since its tradeshowings that MGM has accepted a number, the company announced this week.

At least five bookings are set for August 15, in Milwaukee, Kenosha, Green Bay, LaCrosse, and Oshkosh, all in Wisconsin. August 20, there will be pre-release dates in Philadelphia, Atlantic City, Asbury Park, Miami Beach, and Kansas City.

The Technicolor musical had been scheduled for September release. More than 100 dates have been set for the Labor Day weekend.

## Toronto Variety Tent Plans Charity Baseball

TORONTO: A big gross is anticipated for the annual Tent 28, Variety Club, baseball game scheduled for August 15 at Maple Leaf Stadium. Already the program has taken in \$18,500, while special donations have added another \$5,000. Meantime a special mortgage burning ceremony is planned and the club hopes for an added extension to the present building of Variety Village, pet project of the Toronto tent. Tributes continue to come in to the club for their efforts on behalf of the school which aids handicapped children.



STANLEY KRAMER PRODUCTIONS  
present  
**GARY COOPER**  
in  
**"HIGH NOON"**

STANLEY KRAMER PRODUCTIONS presents GARY COOPER in "HIGH NOON"  
with THOMAS MITCHELL • LLOYD BRIDGES • KATY JURADO • GRACE KELLY • OTTO KRUGER  
Lon Chaney • Henry Morgan • DIRECTED BY FRED ZINNEMANN • Screen Play by Carl Foreman • Music Composed  
and Directed by Dimitri Tiomkin • Director of Photography Floyd Crosby, A.S.C. • RELEASED THRU UNITED ARTISTS

# HIGH PROFITS FOR "HIGH NOON"

**VARIETY** reports the HIGH NOON opening:  
"a b.o. giant in Pittsburgh, great in Boston, smash  
in Toronto, lofty in Philly and terrific in N. Y." And  
all this despite the opposition of the Chicago Con-  
vention, and despite the heat wave!

## AND EXHIBITOR CONFIRMATION IS POURING IN:

"I WANT YOU TO KNOW THAT IN ADDITION TO THE TREMEN-  
DOUS GROSS NOW BEING WRITTEN AT THE MAYFAIR THEATRE  
ON BROADWAY WITH 'HIGH NOON' THAT EVERY PATRON COM-  
ING OUT OF THE THEATRE IS SINGING ITS PRAISES. I LOOK  
FORWARD TO NOT ONLY A VERY PROFITABLE RUN WITH THIS  
PICTURE ON BROADWAY BUT IN MY CIRCUIT AS WELL."

—HARRY BRANDT, New York City

"'HIGH NOON' BIGGEST MIDWEEK OPENING IN TWO YEARS IN  
SPITE OF 90 DEGREE HEAT. PHENOMENAL WEEKEND GROSS  
INDICATES ONE OF THE BEST ENGAGEMENTS FOR THIS LONG  
RUN HOUSE. CONGRATULATIONS."

—DAN FINN—Astor Theatre, Boston

"EXCITED ABOUT 'HIGH NOON' BUSINESS. FIRST THREE DAYS  
TORONTO BIGGER THAN ANY PREVIOUS UNITED ARTISTS PIC-  
TURE AND MONDAY GROSSES MORE THAN OPENING DAY.  
FIRST THREE DAYS CALGARY ALL TIME RECORD FOR THEATRE.  
ENTHUSIASTICALLY AWAITING FURTHER 'HIGH NOON' OPEN-  
INGS THROUGHOUT CIRCUIT AS TORONTO CALGARY BUSINESS  
INDICATES SMASH RESULTS EVERYWHERE."

—DAVE GRIESDORF

Another **BIG ONE** thru **UA**

# Hollywood Scene

by WILLIAM R. WEAVER  
Hollywood Editor

**W**ITH the payment last weekend of a bit more than \$8,000 by Monogram Pictures to 114 actors who had appeared in five pictures originally produced for exhibition in theatres and subsequently sold to television, the door may be said to have been closed on the likelihood of exhibitors encountering an avalanche of new-picture competition from the television quarter in the predictable future.

This was the first payment of its kind ever made. It will not be the last, for these five pictures concerned are among 70 covered by the same agreement between Monogram and the Screen Actors Guild, and the agreement is in essence the same as any signatory to the SAG basic contract will have to make if he wishes to do what Monogram did with any of his pictures produced after August 1, 1948. (The agreement in this case required Monogram to pay each actor 15% of his original salary if the film were sold to television for \$20,000 or more, and 12½% if sold for less).

Although the television clause in the SAG contract with producers and the frontal facts of the Monogram-SAG agreement have been publicized heretofore, sometimes with warmth, the actual passing of the money is regarded as the placing of the seal of precedent on a principle long in dispute on a variety of grounds. Regardless of the merits of the principle, this passing of money (in an amount that looks a little like 8% of the probable sales price of the product to television) strongly suggests that producers with played-out pictures stacked on their shelves will be disposed to dish out the pre-August, 1948, stuff first. And what this passage of cash money to actors means to the guilds and unions which believe as the SAG does in the principle of re-payment, but haven't received any, is conspicuously clear.

If all this places the SAG seemingly in the position of siding with the exhibitor in defense of the theatre box office, doubtless to the complete surprise of both, so also, or even more so, does the contract covering television films announced by the SAG a week previously. That bulky document, which gives television film producers a deal of running room to get started on their way to black ink, stipulates that films made for television can't be exhibited in theatres without repayment to actors of at least their original salaries. This looks like box office protection of a kind that not even Exhibition itself had thought of.

**T**EN PICTURES were started during the week.

Bud Abbott and Lou Costello began mak-

ing merry in "Abbott and Costello Go to Mars" at Universal-International, Howard Christie producing and Charles Lamont directing this one for the infallible fun-makers.

At the same studio Ted Richmond started "Column South," in Technicolor, with Frederick De Cordova directing Audie Murphy, Joan Evans, Robert Sterling, Ray Collins and others.

Producer-director Allan Dwan went to work on a Trucolor musical for Republic untitled as yet, with Ray Middleton, Lucille Norman, Eileen Christy, William Shirley and Rex Allen in a large cast.

The Messrs. William Pine and William Thomas, whose wares are released by Paramount, began filming "Brazen," Technicolor, with John Payne, Jan Sterling, Coleen Gray and Lyle Bettger, among others, directed by Edward Ludwig.

MGM's Pandro S. Berman turned cameras on "Battle Circus," directed by Richard Brooks, with Humphrey Bogart, June Allyson, Keenan Wynn, Patricia Tierman and supporting talent.

Director John Farrow went into action at Kanab, Utah, directing "Vaquero," MGM, which Stephen Ames is producing, with Ava Gardner, Robert Taylor, Howard Keel, Anthony Quinn and Charlita in the cast. This one goes in Ansco color.

Aspen Pictures, releasing through United Artists, launched "Return to Paradise," Technicolor, with Gary Cooper, Barry Jones, Roberta Haynes and Moira MacDonald. Theron Worth is producer. Mark Robson directs.

Walt Disney British Productions began shooting "The Sword and the Rose," Technicolor, in England, with Richard Todd, Glynis Johns and an all-British cast.

Mutual Productions, independent, went to work on "The Monster from Beneath the Sea," with Hal E. Chester producing, Eugene Lourie directing, and with Paula Raymond, Paul Christian, Steve Brodie, Cecil Kellaway and others in the player lineup.

Jack Broder Productions sent "Battles of Chief Pontiac" into production, with Irving Starr producing and with Felix Feist directing a cast that includes Lex Barker, Helen Westcott, Lon Chaney, Barry Kroeger and Roy Roberts.

Monogram-Allied Artists has its largest backlog of films representing the studios' "greatest boxoffice potential," Steve Broidy, president, last week advised exchanges by telegram.

Mr. Broidy had returned to the Coast from Europe and had just seen 14 features

## THIS WEEK IN PRODUCTION:

### STARTED (10)

#### INDEPENDENT

The Sword And The Rose (Walt Disney British Prods.—England)  
The Monster From Beneath The Sea (Mutual Prods.)  
Battles Of Chief Pontiac (Jack Broder Prods.)  
Return To Paradise (Aspen Pic.—U.A. release) Technicolor

#### MGM

Battle Circus

### COMPLETED (4)

#### MGM

I Love Melvin (Technicolor)

#### MONOGRAM

Kansas Pacific (Allied Artists—Cinecolor)

### SHOOTING (26)

#### COLUMBIA

Salome—The Dance Of The Seven Veils (Beckwith Prod., Technicolor)

#### INDEPENDENT

Street Of Shadows (Nassour Pictures—London—United Artists release)  
Man Trap (Alexander Paal Films—London)

Moulin Rouge (Moulin Prods. & Romulus Films—United Artists release)

I'll Get You (formerly The Black Pawn—Eros Films Ltd.—Lippert)

#### MGM

Jeopardy  
My Mother And Mr. McChesney (Technicolor)

Steak For Connie  
The Girl Who Had Everything (Technicolor)  
Never Let Me Go  
Sombrero (Technicolor)

#### MONOGRAM

Stranglehold

Vaquero

#### PARAMOUNT

Brazen (Pine & Thomas Prod.—Technicolor)

#### REPUBLIC

Untitled Musical (Trucolor)

#### UNIVERSAL-INT'L

Column South (Technicolor)  
Abbott & Costello Go To Mars

Down Periscope

(Allied Artists—Lindsay Parsons Prod.)

#### UNIVERSAL-INT'L

Seminole (Technicolor)

#### PARAMOUNT

Roman Holiday

#### REPUBLIC

Fair Wind To Java (Trucolor)

#### RKO RADIO

Never Wave At A Wac (Independent Artists)  
Break-Up

#### 20TH CENTURY-FOX

My Cousin Rachel  
Taxi (New York)  
60 Saddles For Gobi  
Powder River (Technicolor)

#### UNIVERSAL-INT'L

Lone Hand  
Desert Legion (Technicolor)

#### WARNER BROS.

His Majesty O'Keefe (Technicolor)  
Back To Broadway (WarnerColor)  
The Master Of Ballantrae (Technicolor)  
Stop, You're Killing Me (WarnerColor)

being made ready for release. He stressed in his telegram the importance of exchange selling of name players. Some of the features are "Flat Top," "Down Periscope," "Battle Zone," "Rose Bowl Story."

# Ticket Tax Receipts Show Drop

WASHINGTON: General admission tax collections in the first six months of this year were just slightly over 10 per cent below those for the like 1951 period, Bureau of Internal Revenue figures released this week show.

Collections for the January-June period, reflecting box-office business from December through May, amounted to \$140,656,958 this year compared with \$156,439,186 last year. In only one 1952 month, February, were collections greater than in 1951.

The June figures, reflecting May business, were released Monday and show a drop of \$2,500,000 from June last year. General tax collections in June this year amounted to \$23,039,083, compared with \$25,516,809 last June.

The general admission tax collections include receipts from taxes on admissions to sports events, legitimate theatre, concerts and other general admission events, as well as motion picture theatres. They do not, however, include taxes on roof garden and cabaret bills nor on various seat leases, brokers' sales and other "overcharges." Total admission tax collections in June this year amounted to \$26,497,849, as against \$29,418,229 last June.

## UA Wins Rights To Nasser Films

United Artists has won an important decision, clarifying the status of residual television rights in motion pictures still in theatrical release by major companies, it was announced by Seymour M. Peyser, vice-president and general counsel of United Artists.

Federal Judge Harry C. Westover in the Southern District Court of California ruled Monday that television distribution of motion pictures originally produced for major theatrical release is not a "commercial practice" within the meaning of the 1948 contract between United Artists and the Nasser brothers. The Judge's decision overruled a recent decision by Benno M. Brink, referee in bankruptcy.

As a result, the recent televising of four Nasser pictures has been ruled unauthorized and must be discontinued.

## Civil Liberties Union Cancels "Miracle" Test

The American Civil Liberties Union this week cancelled a planned showing of "The Miracle," scheduled to be screened in Chicago for a selected group of physicians, clergymen and civic leaders, as a result of a threat by Police Commissioner O'Connor to arrest those responsible for the showing and to cancel the license of the H. and E. Balaban Surf theatre, where the picture was

# People in The News

LEONARD GOLDENSON, president of United Paramount Theatres, and GEORGE WELTNER, president of Paramount International, returned to New York this week aboard the *Queen Elizabeth* after a six-week business trip abroad.

WILLIAM W. HOWARD, EDDIE GRAINGER and HARRY MANDEL were honored this week by SOL A. SCHWARTZ, president of RKO Theatres, at a cocktail party at New York's "21" in connection with their recent promotions and appointments at RKO. Later in the week, Mr. and Mrs. Schwartz left for a four-week tour through England, France, Italy, Holland, Denmark and Sweden.

SPYROS S. SKOURAS, Jr., executive vice-president of Skouras Theatres Corporation, and Mrs. Skouras announce the birth of a baby girl, CASSANDRA SKOURAS, August 3 at the Lawrence Hospital, Bronxville, N. Y.

BOB HOPE sailed for Europe Friday aboard the *S.S. United States*, planning to tour England and the Continent for approximately two months.

MILTON R. RACKMIL next Monday will hold the first of a series of studio conferences to be conducted by him since his election to the presidency of Universal Pictures. Last week Mr. Rackmil was honored at a dinner at New York's Stork Club by executives of Decca Records in recognition of his new Universal duties.

EDDIE CANTOR has been named honorary chairman of the national campaign to establish a medical center in the Bronx under the sponsorship of Yeshiva University, NATHANIEL L. GOLDSTEIN, New York State Attorney General and national chairman, announced.

NORTON V. RITCHEY, president of Monogram International Corporation, sailed from England this week aboard the *S.S. Liberte* after concluding talks in London with top A. B.-Pathe executives on joint production and distribution plans. On his arrival in New York August 12, he will hold a series of conferences with KENJIRO MATSUSHITA, leading Japanese distributor of Allied Artists product, who is currently on the West Coast.

ANGUS MACCUNN, Famous Players Canadian Corporation board director and chief of the home office real estate department, has been appointed company secretary following the death of NOEL G. BARROW recently.

IRVING MACK was reelected president of Filmack Trailer Corporation at a directors' meeting in Chicago July 25. Other officers elected are JOSEPH MACK, vice-president; BERNARD MACK, secretary, and DONALD MACK, treasurer. JOHN WEXNER was elected to the board.

ADOLPH R. SCHWARTZ, Westrex Corporation's equipment manager, has been transferred to Australia to assume his duties as managing director of Westrex Australia, succeeding W. S. TOWER, who is returning to New York for further assignment.

BERNARD LEWIS has been appointed publicity and promotion manager of Salute to Italian Film Week, October 6-12, a celebration sponsored and organized by a committee of which WINTHROP ALDRICH, Chase National Bank president, is chairman.

JOSEPH D. KARP, of the Warner Brothers legal department, has been appointed to the committee of trade regulation and trademarks of the Association of the Bar of the City of New York.

to be shown Tuesday. The Union still plans to show the picture but cancelled the Surf showing so as not to endanger the license of the theatre, which is not involved in the dispute, a Union bulletin said.

## NBC Symphony to Play 3 Themes from "Fatima"

Three themes from Max Steiner's musical score for Warner Brothers' "The Miracle of Our Lady of Fatima" will be played by the NBC standard symphony orchestra on its radio program August 17. The orchestra, under the direction of Carmen Dragon, will play passages entitled "The Miracle," "The Credo" and "The Vision." The picture, filmed in WarnerColor, stars Gilbert Roland and Angela Clark, was directed by John Brahm and produced by Bryon Foy.

## RKO Makes Distribution Deal with Hartford

RKO Radio this week completed negotiations with Huntington Hartford for the distribution of two productions annually for the next three years to be produced by Mr. Hartford's Theasquare Productions, C. J. Tevlin, RKO vice-president in charge of studio operations, announced. The names of the first two productions will be announced shortly. RKO in addition has made arrangements to begin distribution in September of Mr. Hartford's already completed feature, "Face to Face." This is a dramatization in one package of Joseph Conrad's "The Secret Sharer" and Stephen Crane's "The Bride Comes to Yellow Sky." The first, a sea story, stars James Mason, and the second Robert Preston and Marjorie Steele.

# FCC PUTS LIMIT ON TRUST DATA

## Rules Violations More Than 3 Years Old Will Not Affect New Licensees

WASHINGTON: The Federal Communications Commission, in a precedent-making decision, has ruled that it will not consider anti-trust violations more than three years old outside the field of radio communications in passing on applications of persons who are already licensees.

At the same time, the Commission rejected the dual request of United Paramount Theatres and the American Broadcasting Company for a speedy decision on the proposed merger between the two companies and the complete elimination of the anti-trust issues involved in the merger.

### Sees No Gain in Waiver

The FCC order declared that it recognized the fact that ABC's financial position demanded a decision as soon as possible, but it pointed out that waiving the hearing examiner's initial decision, as requested by ABC and UPT, would not expedite a quick decision.

"Due to the examiner's familiarity with the record, greater expedition may be possible in the final determination of these proceedings if an initial decision is prepared by him," the order read. It went on to say that it was convinced every effort should be made "consistent with a full and fair hearing to all parties concerned" and that the examiner could be relied on "to secure co-operation of all participants towards this end."

Industry attorneys here believe that the three-year limitation on anti-trust involvement set by the FCC represents a victory for UPT and ABC since the record of the seven month hearing conducted to date on the merger shows no evidence of anti-trust activity since August 7, 1948, the deadline date set by the FCC.

### Exemption Is Limited

At this point, industry lawyers do not think that the FCC order represents a blanket victory for the film industry since the FCC provision is specifically limited to those who are already licensees. Only a small fraction of the industry people who will be TV applicants is in this class.

Many here feel that the Commission's feeling about the impracticability of delving into "the relatively distant past" was an indication that it might eventually extend the anti-trust time limitation to applicants who were not already licensees, thus benefiting all the industry.

So far as the ABC-UPT request for a speedy merger approval is concerned, the Commission's ruling throws the issue right back into the lengthy procedural channels

which the two companies had hoped to avoid. Attorneys involved in the case estimate from two to three months for filing proposed findings after the close of the hearing, plus an additional two months for hearing examiner Leo Resnick to write an initial decision.

The FCC's final decision will follow after this. The hearing has been in recess since July 3 and while they have not yet closed, there are indications that they will probably not be resumed. Most of the witnesses remaining pertain to anti-trust activities prior to 1948 and in the light of the FCC order probably will not be called. Mr. Resnick is expected to call a conference of attorneys soon to discuss the future course of the hearing.

The only possible bar to declaring the hearings officially closed is the interrupted windup testimony of Arthur Levey, president of Skiatron Electronics and Television Corp. and former head of Scopophony Corp. of America. Testimony on Scopophony comes within the radio communications field in which the Commission order placed no time limitation.

### August 7 Limit Date

However, the order says specifically that "in all further proceedings herein no consideration will be given to evidence relating to any of the activities of the parties to this proceeding which occurred more than three years before August 7, 1951, the date upon which the renewal licenses were originally designated for hearing."

The Commission thought the complete deletion of the anti-trust issues in the ABC-UPT merger hearings was not warranted. "However," it went on, "we are of the opinion that this proceeding and other recent experiences of the Commission have demonstrated, at least with respect to applicants who are existing licensees with records as broadcasters, the complete impracticability of trying to delve into and evaluate the entire history, remote as well as recent, of such applicants' activities in fields other than radio communications which may have involved violations of the anti-trust laws."

The report declared that activities of "recent vintage" should be considered in determining an applicants' fitness. In its order the Commission also denied petitions for severance from the hearing, filed some time ago by both ABC-UPT and Allen B. DuMont Laboratories, Inc., also a party to the case.

In denying the ABC-UPT petition for severance, the Commission declared "the petition was improperly premised upon an assumption that the evidence pertaining to the qualifications of Paramount Pictures, Inc., has no connection with the qualifications of any of the parties to the applications sought to be severed.

## IN NEWSREELS

**MOVIETONE NEWS, No. 63**—Mourning for Eva Peron. Eisenhower prepares for campaign. Adlai Stevenson back in Springfield. Olympic competition.

**MOVIETONE NEWS, No. 64**—U. S. Navy tests ships in icy wastes. President Truman signs German pact. Farouk in Cairo. Helicopters end Atlantic flight. U. S. athletes win Olympics.

**NEWS OF THE DAY, No. 297**—Flying discs. Welcome to GI's in Japan. Daredevils. Eva Peron mourned. Eisenhower and Stevenson. Olympic track events.

**NEWS OF THE DAY, No. 298**—Swimming victory assures U. S. Olympic film triumph. First films of Farouk in exile. Navy recruiting. Pigeon marathon. Eisenhower. No time for politics for Adlai Stevenson. HI

**PARAMOUNT NEWS, No. 100**—Flying saucers. Homage to Eva Peron. Doll story. Stevenson portrait. Olympics.

**PARAMOUNT NEWS, No. 101**—Liner Elizabeth brings celebrities. Farouk. Political battlefront. Truman signs Bonn treaty. Drought. U. S. wins Olympics.

**TELENEWS DIGEST, No. 318**—Boxing. Polo in Dallas. Stevenson. Sen. McMahon mourned. Fortune found in spinster's home. Flying saucers.

**TELENEWS DIGEST, No. 324**—Drought. Chinese quit Red Cross parley. Weekend with candidates. Swimming champions of 1952? Davis Cup matches in Italy.

**UNIVERSAL NEWS, No. 583**—Eva Peron. French liner arrives. Austrian train wreck. Troops reach Japan. Rocket car. Danish king and queen in Greenland. Olympics.

**UNIVERSAL NEWS, No. 584**—Farouk. Maneuvers in Arctic. Queen Juliana in France. Helicopters cross Atlantic. Truman signs Bonn pact. WAVES 11th anniversary. Olympics.

**WARNER PATHE NEWS, No. 102**—Flying saucers. Eva Peron. Sen. Nixon home. The Sparkmans at home. Margaret Truman in Paris. New tank gun. Olympics.

**WARNER PATHE NEWS, No. 103**—Helicopters cross Atlantic. Farouk. Truman signs German treaty. Harry M. Warner dedicates Legion centre. Blind Marine general gets second star. Air vets honored. New U. S. High Commissioner in Germany. Olympics.

## Chicago House Asks Ban On Competitive Bidding

An action in equity was filed in the United States District Court in Chicago last week against major distributors and Balaban and Katz based on the charge that the Oakley theatre was forced to engage in competitive bidding against B. and K.'s Biltmore theatre for films for a second outlying run. The action, filed by attorney Seymour Simon, asks the court to direct that the Oakley be permitted to play day and date with the Biltmore without engaging in competitive bidding.

## Damages And Relief Sought In Two Anti-Trust Suits

Treble damages in the amount of \$450,000 and injunctive relief were sought in two anti-trust suits filed last week in the District Court at Des Moines, Ia., on behalf of the Capitol theatre at Iowa City and the Coronet at Davenport, Ia. The first suit, seeking \$450,000 and filed for the Capitol, names the major film companies and the Tri-States and Central States circuits as defendants, and charges a conspiracy to keep first-run product from the theatre. The suit for the Coronet, not naming United Artists and Columbia, asked injunctive relief also from alleged conspiracy on the first-run question.

## "Fatima" in Venice Festival

Warners' "The Miracle Of Our Lady Of Fatima" has been entered in the annual Venice Film Festival, at the request of the Festival's board of directors.

# Try Special "Vadis" Run In Britain

by PETER BURNUP

LONDON: No plans have as yet been finalized for the release of "Quo Vadis" but what is described as an experiment will be made at an Associated British Cinema house in the beach resort of Brighton. The film opens there this week at increased admission prices, ranging from 3s. to 7s. It will be held there for as long as business stands up.

Metro has also arranged pre-release runs in 12 independent halls in holiday resorts and the bigger cities. Prices here also will be higher than normal.

ABC's D. J. Goodlatte confesses to being dubious of the increased price policy. He believes that the ordinary patron won't be able to afford the increases. ABC will not agree to a general "Quo Vadis" release until the outcome of the Brighton experiment is known. The Cinematograph Exhibitors Association has always been opposed generally to increased prices for individual pictures.

As reported last week, Technicolor Ltd. British subsidiary of Technicolor Motion Picture Corporation, this week announced details of an involved re-financing operation.

Prior to the operation, issued capital of the British Company totalled £473,000. In April 1951, it is now revealed, a part of the General Reserve—£47,300—was capitalized in the issue of new shares. A week ago, the announcement states, a further sum of £260,150 was capitalized as new Ordinaries, the issued capital thus becoming £780,450. All the new Ordinaries were allotted to holders of existing shares in proportion to the respective holdings.

A contract has been entered into by the British stockholders in the Company—including the Prudential Assurance Company, the Rank Group and Gerrard Industries—whereby their holdings in the newly-issued stock amounting in all to 310,000 Ordinary Stock Units of five shillings each will be placed on the London Stock Exchange. The units will be on offer on August 15 through the hands of Hoare and Co.

The announcement shows that Technicolor Motion Picture Corporation owns or controls £394,974 Ordinary Stock of the British Company, none of which will be placed on the Stock Exchange.

Figures included in the Company's statement reflect not only glittering prosperity but remarkable stability. Net tangible assets after heavy writing down for depreciation are given as £926,247. The Company moreover carries no mortgages, debentures, or loan capital.

The directors make a progress report which shows that the total footage of film sold rose from 23,830,650 in the year ended November 1942 to 116,767,743 last year. Profits leapt in the same period from £51,859 to £454,008.

## Startling, Different Socko Ads!

-from the  
Showmanship  
Company!  
-of course!

**"I Was Made To Live For Him!..."**

**To Die For Him!...**

**But Now I Could Kill Him!"**

JOSEPH KAUFMAN presents

**Joan Crawford**  
in  
**Sudden Fear!**

**A NEW HIGH IN  
SUSPENSE MELODRAMA!**

**JACK PALANCE • GLORIA GRAHAME • BRUCE BENNETT • VIRGINIA HUSTON • TOUCH CONNORS**

Produced by JOSEPH KAUFMAN • Directed by DAVID MILLER

Screenplay by LENORE COFFEE and ROBERT SMITH

Based on Edna Sherry's Story, "Sudden Fear"

E.K.O. RADIO

THIS IS →  
NEWSPAPER AD  
NO. 208

# The National Spotlight

## ALBANY

The third of five meetings scheduled for the exchange district's participation in the COMPO drive to bring about repeal of the 20 per cent admission tax was to be held Monday with branch managers and salesmen in attendance. The fourth, in the Twentieth Century-Fox projection room, will be conducted August 11. The area campaign to collect contributions from exhibitors started immediately after the July 28 meeting—instead of waiting until the official drive-week, August 11-17. . . . Fabian's Palace will hold Capital district finals for the "Mrs. America" contest, August 13. . . . Visitors included: Sam Slotnick, Lyric, Waterford; Robert Baranoff and Dan Coleman, Valley Drive-in, Little Falls; Sam Davis, Phoenicia, Phoenicia, Woodstock, Woodstock, and Ontario, Fleischmanns; Morris Slotnick, Strand, Waterville; Joe Miller, Menands drive-in, Colonie; George Thornton, Saugerties, Tannersville and Windham; Alan Iselin, Auto-Vision, East Greenbush.

## ATLANTA

Visitors included: P. L. Taylor, Dixie theatre, Columbus, Ga.; E. E. Moyer, special representative Eastman Kodak Co., Rochester, N. Y.; F. J. Moates, Joy Headland, Ala.; J. H. Worthington, Bessemer, Ala.; Stanley Rosenbaum, Shoals Amusement Co., Florence, Ala.; J. L. Lowe, Winter Park, Winter Park, Fla.; Mr. and Mrs. Ted Harris, Stardusk drive-in, Tallapoosa, Ga.; and J. E. Martin, Grand Montezuma, Ga. . . . Tristate Amusement Co., Mobile, Ala., has started work on a \$55,000 drive-in at Gadsden, Ala. . . . Curtis Howard has taken over the management of the Fain theatre, Leesburg, Fla. . . . Randolph Ellinor, manager of the State, at Cocoa, Fla., in the hospital there; Harold Hockett of Tallahassee, Fla., has taken over. . . . John Gello has opened his 200-car drive-in at Hallendale, Fla. . . . Jack Chestnutt, manager of the Vero Beach, Fla., drive-in, back at his post after a vacation. . . . D. C. Laird will open his new Timber drive-in at Auburndale, Fla., about August 15. . . . William J. Hampton appointed as manager of the new 750-car drive-in at Chattanooga, Tenn., owned by Independent Theatres. . . . Earl Glover is the new owner of the Skyline drive-in near Tallahoma, Tenn. . . . Ted Munson of Wauchoula, Fla., appointed as manager of the Tarpon Springs Theatre, Tarpon Springs, Fla.

## BOSTON

Michael Nadeau and Ray Wentworth are constructing a new 400-car drive-in in Kittery, Maine, on Route 1 to be called the Kittery-York drive-in. Massachusetts Theatre Equipment is installing all Century projectors, ready for a mid-August opening. . . . With the Joan Crawford film "Sudden Fear" booked into the RKO Memorial for

August 20, officials at RKO have revealed that the star herself is due to arrive in town before the opening for press and radio interviews. . . . Joseph Nuzzolo, president of Local No. 182, IATSE; Bernard J. Lynch, vice-president; Joseph Caplan, treasurer and Walter Diehl, business agent all drove out to Minneapolis to the national IATSE convention, leaving Leon Narbut, financial secretary in charge of the office during their absence.

## BUFFALO

The Mercury is showing "The Miracle," currently. Business is good, says Manager James Michaels. . . . Arthur Krolick, UPT general manager in Buffalo and Rochester is vacationing at Cape Cod with Mrs. Krolick. . . . Elmer F. Lux, general manager Laxar Theatres and City Council president was the guest on WEBR's Press Table when he was quizzed by the four panel members. . . . Robert C. Hayman, treasurer of the Cataract Theatres Corporation of Niagara Falls is the newest industryite to become a member of the Greater Buffalo Advertising club. . . . Phil Cohen and Morris Slotnick are celebrating the third anniversary of the Cinema in Rochester. . . . Bill Brett and William P. Rose now report excellent business at the Skyway Niagara and Lakeshore drive-ins. Mr. Brett is offering the Niagara Sunday mornings to a local pastor for open-air services.

## CHICAGO

Hot weather helped business here, with many houses doing their best business of the year. Increased receipts were so marked, in fact, that the Chicago *Daily News* of Monday, August 4, carried an article quoting an unnamed exhibitor to the effect that all

that is needed now is a continuing flow of good pictures to get people back to theatres as regular patrons. . . . Bill Devaney, local MGM executive, was married to Mary Caroline Gwaltney in Memphis. . . . The Film Council of America announced its 1952 plans at a cocktail party at the Sherman Hotel. . . . Manta and Rose's Vic theatre, Indiana Harbor, which has been running one Mexican and two conventional changes per week, will close August 29. . . . The Victor Animatograph Corp. held a general sales meeting here to formulate plans for selling its Magnesium recording attachment for Victor 16mm. projectors.

## CINCINNATI

The eight-story RKO Lyric Theatre store and office building in the heart of the downtown business sector, named for the 1,400-seat theatre which occupies the ground floor will be razed after January 1, it was announced by Milton L. Møier, general manager of real estate for RKO Theatres, owners of the property, who said that the theatre was the victim of oversaturation in downtown Cincinnati. The house was built primarily for the Shubert interests at the turn of the century. . . . Jerome Shinbach has established headquarters here to handle RKO Ohio theatres in addition to those he handles out of Chicago as division manager. Joseph Alexander will remain here as city manager in charge of this city and Dayton, Ohio. . . . Pedestrian traffic was stopped in front of the Lyric Theatre several days ago by a large bowl of imitation diamonds in the outer lobby among which was a genuine \$250 stone, to be given the person who could identify it. No admission ticket was necessary for "Watutsi" for which the promotion was staged for participation by the general public.

## CLEVELAND

Joan Crawford made a personal appearance here in conjunction with the premiere of her picture "Sudden Fear" August 7. . . . Funeral services were held for Benjamin D. Gordon of the law firm Ulmer Berne, Gordon and Glickman, legal representatives of the RKO Theatres here. . . . Wallace "Doc" Elliott has resigned as manager of the Fairview theatre. He leaves August 9 for the West Coast. . . . Ted Davidson, resigned as manager of the State theatre, Cuyahoga Falls to rejoin the Warner circuit in Clarksburg, W. Va. . . . Theatres in Millersburg, Killbuck and Lodi, closed two weeks on account of a polio epidemic, are open again. No new cases developed in a week. . . . Lois Lefkovich, daughter of Community Circuit president Max and Mrs. Lefkovich has announced her engagement to Dr. Daniel Butler. . . . Garden Theatre, 1200-seat neighborhood house has inaugurated vaudeville shows every Wednesday to boost midweek business.

(Continued on opposite page)

## WHEN AND WHERE

**September 14-18:** Annual convention and trade show, Theatre Owners of America, Shoreham Hotel, Washington, D. C.

**September 30-October 1:** Annual convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

**October 6-10:** 72nd semi-annual convention, Society of Motion Picture and Television Producers, Hotel Statler, Washington, D. C.

**October 20-22:** Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit, Mich.

**November 15-19:** Joint convention and trade show, Allied States Association, Theatre Equipment and Supply Manufacturers Association, Theatre Equipment Dealers Association, Morrison Hotel, Chicago.

## COLUMBUS

First local drive-in to present a stage show is the North Hi, opened recently by H. & S. Theatres. No increase in admission was charged and the show was held in addition to two features. The North Hi also is offering a dual horror bill each Saturday midnight. One admission entitles patrons to see the regular dual bill plus the midnight features. . . . RKO Palace was closed July 31 for the one-day state Republican convention. Senator Richard Nixon, GOP vice-presidential candidate, was principal speaker at the evening session, which was televised. . . . Miles drive-in theatres continued their policy of frequent first runs with a showing of "Wild Stallion." . . . Ed Lurie, United Artists exploitation representative, here for the campaign on "Island of Desire." . . . Saturday and Sunday dates for the Ringling Brothers Barnum and Bailey circus had an adverse effect on local theatre business, particularly that of children. Samuel T. Wilson, *Dispatch* theatre editor, noted in his Sunday column that business was extremely good at the Palace during the run of Walt Disney's "Robin Hood."

## DENVER

Variety Tent No. 37 will hold its annual Calcutta golf tournament and Denverties on August 19 and 20. . . . With the resignation of Stan Strauss as Rialto manager to become an RKO salesman, Harry Wilhelm, assistant at the Denver, has been made manager of the Rialto. . . . Sever, Downing and Sever are building a 400-car drive-in at Rocky Ford, Colo., to be open in about 50 days. . . . Jack Allender resigned as 20th-Fox salesman, and left for the West Coast. . . . John Thomas has quit as manager of the Brighton, Colo., drive-in to become a Paramount salesman, succeeding Steve Ward, who quit a few weeks ago to build a drive-in in New Mexico. . . . Maury Rosenblatt, Universal booker, resigned to become assistant to Fred Brown, buyer and booker for the Black Hills Amusement Co.

## DETROIT

Moved by the flying saucer commotion in the headlines, Earl J. Hudson, president of United Detroit Theatres, has brought back two science fiction thrillers, to the Madison, "The Day the Earth Stood Still" and "The Thing." . . . Columbia Pictures, in co-operation with the Michigan theatre announced the beginning of a contest to choose a Detroit girl who most closely resembles Rita Hayworth in connection with "Affair in Trinidad." . . . Walter Goryl, RKO booker is back from a Canadian vacation. . . . First run theatres here are running special trailers urging Detroiters to Vote. . . . Michigan independent exhibitors are holding a meeting in the Park Place Hotel at Traverse City, Mich., August 14 to discuss progress made in combating "free movies" competition.

## HARTFORD

"Just for You" was sneak-previewed before a capacity audience at the Allyn. . . . "Jumping Jacks," in a second week at the Allyn, chalked up greater business than any Martin and Lewis comedy playing at that New England Circuit house. "Lovely to

Look At" opened nicely at Loew's Poli. . . . The annual golf tournament of the MPTO of Connecticut will be held August 12. . . . Attorney Joseph Shulman, Shulman Theatres, Hartford, and Mrs. Shulman have returned from a three-month European vacation trip. . . . William Daugherty has been named manager of Lockwood & Gordon's Torrington (Conn.) drive-in, succeeding Les Brown, resigned. . . . Attorney Leonard Levy, associated in New Haven law practice with Attorney Herman M. Levy, general counsel of TOA, has been nominated for the Connecticut State Senate on the Republican ticket.

## INDIANAPOLIS

The National drive-in, constructed by Jacob Smiler, was to open on US 40 near

Cumberland August 6. . . . Rex Allen will be guest star of the Allied Theatre Owners of Indiana state fair exhibit August 28-September 5. . . . Bill Carroll, ATOI secretary, conferred with Ohio Allied officials in Columbus. . . . Sol Krantz, WB home office representative, visited the exchange here. . . . WB and Universal exchange organizations both held their office picnics. . . . Mrs. Alex Kalafat is awarding a bicycle every Thursday night at the Tri-Hi drive-in, Garrett.

## KANSAS CITY

"Last Holiday" is in its second week at the Vogue. "The Narrow Margin" is the feature at the Kimo. The Paramount had a big first week with "The Greatest Show

(Continued on following page)

*Startling, Different, Socks Ads....  
—from the "Showmanship  
Company"*

**HEARTBREAK  
...Poised On A  
Trigger of Terror!**



JOSEPH KAUFMAN presents

**Joan Crawford**  
in  
**Sudden Fear!**

with JACK PALANCE • GLORIA GRAHAME • BRUCE BENNETT  
VIRGINIA HUSTON • TOUCH CONNORS

Produced by JOSEPH KAUFMAN • Directed by DAVID MILLER  
Screenplay by LENORE COFFEE and ROBERT SMITH  
Based on Edna Sherry's Story, "Sudden Fear"

**A NEW HIGH IN SUSPENSE MELODRAMA!**

*of  
Course!*

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NO. 205

(Continued from preceding page)

on Earth," brought back at popular prices, but slightly more than the Paramount's regular prices. . . . A new drive-in, the Terrace, opened in Jackson county, 30 miles from Kansas City. It is operated by Earl Jameson and Sam Abend who own the Vogue at Lee's Summit. . . . The Winoko corporation, having changed its plans to overcome requirement for construction that prevented the zoning board from granting a permit for a drive-in theatre, has received tentative approval for the project by the city council. This will be the first drive-in within the city limits of Kansas City, Mo. . . . Ray Copeland, formerly branch manager for Paramount at Kansas City, recently with Saverio theatre brokers, takes over August 15 as branch manager for Monogram, succeeding William Frost, resigned.

## LOS ANGELES

Bill Sorenson, former manager of the New Palace, Long Beach, has assumed a similar post at the Granada, Wilmington. . . . Allen Martini, Realart Pictures, off to San Francisco. Irving Levin of the same office planned to Seattle on business. . . . Betsy Dietrich, daughter of Paul Dietrich, Dietrich & Feldstein Theatres, passed away in Hawaii. . . . Jack Anderson, who operated the Forum, Barstow, and was later associated with Film Classics, was killed during a terrific rain-storm in Charlotte, South Carolina, while attempting to aid motorists trapped in the drive-in theatre which he was managing. . . . Floyd Miller of the Ninety-Nine drive-in, Bakersfield, had benefit performances for three days, with the entire proceeds from admissions and concessions turned over to the Tehachapi earth-quake victims. . . . W. D. Fulton, owner of the Bay, Pacific Palisades, is returning to Kansas City. . . . Spied on the Row from out-of-town were Harold Stein, Sierra Madre; Bill Sorenson, Granada, Wilmington; and Ernie Harper, Fontana.

## LOUISVILLE

According to a report of state revenue, compiled by the departments of Finance and Revenue, tax yields on amusement (combined) for June, 1952, was \$117,989 as compared to \$169,226 for June 1951, indicating a decrease of \$51,237 for June, 1952, over 1951. . . . Guthrie F. Crowe, who recently resigned as president of the Kentucky Association of Theatres Owners, has left to take over his new position as United States judge for the Panama Canal Zone. . . . Out of town exhibitors seen on the row recently included: Fred May, Royal, Carrollton, Ky.; J. B. Dickey, Bacon theatre, Versailles, Ky.; Morris Smith, Valley, Taylorsville, Ky.; Louis Baker, Staif, West Point, Ky.; E. L. Ornstein, Arco, Cloverport, Ky.; C. K. Arnold, Arco, Bardstown, Ky.; Gene Lutes, Capitol, Frankfort, Ky. . . . Mrs. Barbara H. Denny, daughter of W. E. Carrell, Sr., prominent circuit operator with main offices in Morganfield, Kentucky, has assumed the operation of the Kentucky theatre, Marion, Kentucky. The new ownership became effective on July 1. . . . W. E. Carrell, Sr., head of the Falls City Theatre Equipment Co. here, and a prominent member of the theatre industry in both local and national circles, was the recipient of a "Kentucky Colonel's Commission." . . . Ray Coleman advises he has taken over the operation of

the Marian theatre, Auburn, Kentucky from Sam Regal and H. D. Scott. . . . The Brown theatre here, which in the past has mostly taken over films from first run for extended runs here, is returning to first run in presenting the Louisville premiere of "The River."

## MEMPHIS

C. H. Reed, who as a truck driver for Film Transit, Inc., has been delivering and picking up film at theatres all over the Memphis territory for 10 years without an accident, was honored for his safe driving record. At a company banquet at Hotel Peabody, Mr. Reed was presented with a gold watch by M. H. Brandon, president of the firm. Frank Carter, branch manager, Warner Bros., went to Little Rock for a conference with Doak Roberts, district manager. . . . Exhibitors from the Memphis territory booking on Film Row included Jack Watson, Tunica; Mrs. J. R. Keller, Joiner; Frank Patterson, Kaiser, Thomas Ferris, Shelby; Robert Bradley, Marked Tree; Gordon Hutchins, Corning; Zell Jaynes, Truman; Louise Mask, Bolivar; W. F. Ruffin, Sr., Covington; G. H. Goff, Parsons; Jesse Moore, Crenshaw; Bim Jackson, Ruleville; and C. J. Collier, Shaw.

## MIAMI

In a fire of undetermined origin, the Sunrise theatre of Fort Pierce, Fla., was damaged, with the estimated loss about \$50,000. . . . Eugene Race, manager of the Cameo, returned from a vacation in New York and reports an experimental policy of matinees only on Saturday and Sunday. . . . Ronald Ames, manager of the Sheridan, has resigned. . . . Headed for the mountains of North Carolina was Olympia manager Robert Daugherty and family. James Martin will handle the reins during his absence. . . . E. Y. Stafford, long time manager of the Miami drive-in is on an extended leave of absence, due to ill health. Present manager is Theodore Charak, who comes from Boston, Mass., where he also was in theatre business. . . . The Town Theatre now has a RCA Synchro-screen and advertises the "third dimensional effect."

## MILWAUKEE

Angelo Provinzano has gone into another field of business besides his Pix theatres. He now owns the Donut Shop on 6th and Wisconsin avenue. . . . Ralph Barnes is the new manager at the Colonial Theatre here, run by Theatre Service. . . . The next regional meeting of Wisconsin Allied is scheduled for September 9 at Wausau, Wis. . . . William Pierce, manager of the Savoy theatre here, is the father of a baby girl. . . . Richard Kelly, Badger Theatre, Reedsburg, will open his new drive-in August 15. . . . When the National drive-in and Allied State Board meetings are held in Milwaukee next March, the headquarters will be the Schroeder Hotel. . . . The Mozart theatre, formerly operated by Angelo Provinzano, has now been acquired by Samuel Safir from its owners, the Bert Fischer family.

## MINNEAPOLIS

Stanley D. Kane, executive counsel of North Central Allied Independent Theatre Owners, will be in Chicago on August 12,

13 and 14 to attend a meeting of the national convention committee of which he is a member. . . . Roy Miller, Universal branch manager is vacationing at Minnesota lakes. Fay Dressel, RKO branch manager, is vacationing near Brainerd, Minnesota. . . . The International Milling Company, Minneapolis, millers of Robin Hood flour, sponsored an archery contest involving three of Minnesota's champion archers on the stage of the RKO Orpheum Theatre, first run loop house, on the opening night of Walt Disney's "Robin Hood." Robert Whelan, manager of the theatre, reported that the added stage attraction resulted in a packed house. . . . J. J. Donahue, Paramount Central Division manager, was in town on business. . . . Paramount's "The Greatest Show on Earth" is reported to be breaking all box office records in the Minneapolis exchange area.

## NEW ORLEANS

Ground was recently broken for Charles Morel's 500-car drive-in which he named the Rebel. . . . E. S. Corbin, Winona, Miss., has air-conditioned his Royal theatre. . . . Tom Nealy of National Theatre sold overall sound and projection equipment to Jimmy and John Tringas for their new Ranch drive-in, Pensacola, Fla. . . . Mr. and Mrs. Gilbert Romero on their round of exchanges said that their new Booker T indoor in Lafayette, La., is slated for October 1 opening. . . . Exhibitors in from the territory were E. W. Ansardi, Burras, La.; Ann Molzon, Labadieville, La.; Joe Apsley, Moonlite drive-in, West Long Beach, Miss.; Mrs. Bertha Foster, Violet, La.; Mr. and Mrs. Frank Olah and son, Frank, Jr., Albany, La.; Mr. and Mrs. Gordon Moody, Vicksburg, Miss.; Buford Strange, Mansfield theatre owner; Max Connert, Newton, Miss.; John Tringas, Pensacola, Fla.; Jimmy Tringas, Fort Walton, Fla.

## OKLAHOMA CITY

The Barton Theatres have bought the N W Hi-Way drive-in theatre, from the Sullivan Theatres of Wichita, Kan. The drive-in is the 12th theatre in the Barton chain. . . . The parking lot for the Villa theatre, has been set back 19 feet on the highway. The new parking lot is for the patrons of the Villa theatre. . . . "Pat and Mike," at the Uptown for three weeks, drew fairly good crowds, and before that "Quo Vadis" was at the Uptown for 15 days. . . . "We're Not Married" has been held over for the second week at the Harbor. . . . The Starlite theatre, Shawnee, Okla., as an added attraction, has on display a 130 pound hard shell turtle estimated to be 300 years old.

## PHILADELPHIA

Ulrik Smith, Paramount branch head, returned from a trip to the West Coast as a result of his excellent sales record in a recent drive, and came back with reports of the new pictures to be released. . . . William H. Hall named assistant manager of Warners', Wilmington, Del., succeeding Henry Wooten, resigned. . . . The Senate, Harrisburg, Pa., cut evening prices for the remainder of the summer from 70 to 50 cents; matinees from 50 to 34 cents, and children prices from 20 to 17 cents. . . . The Philadelphia Transit Company has leased the

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South City drive-in from Charles Goldfine, owner, for daytime use as a park-and-ride lot. Under the plan, motorists may park their cars at the drive-in, which has a capacity of 1,200 autos, and ride the trolley lines to the center of the city. . . . Failing to get a first-run downtown house for "Bonnie Prince Charlie," distributor Leonard Mintz marks the local premiere of the Alexander Korda feature at a West Philadelphia neighborhood house, the Green Hill. . . . The neighborhood houses report excellent business for "Greatest Show on Earth" at regular prices with one of the houses in North Philadelphia reporting a near \$10,000 gross for a week's run. . . . Harry Dembow, veteran exhibitor, became a grandfather with the birth of a daughter to Mrs. Marcia Dembow Strouss, his daughter. . . . G. Earl Smith, manager of the Queen, Wilmington, Del., placed two candy machines and a popcorn machine in the outer lobby. . . . Kiddie matinees on Saturdays returned by house manager Earl G. Finney to Warners' Ritz, Wilmington, Del. . . . Harry Friedman, who operates the Majestic, Mt. Penn, Pa., closed his Laurel, Laureldale, Pa., for the remainder of the summer season. . . . The front and marquee of Loew's, Harrisburg, Pa., were repainted. . . . Harold D. Cohen was named general chairman of the annual gold tournament and dinner dance of the local Variety Club to be held on September 12 at the Green Valley Country Club.

## PITTSBURGH

Effective August 1, Wally Allen is resigning as the business manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania and will open a local branch for a New York Advertising agency. . . . The Squirrel Hill theatre, only suburban house showing first-run pictures, has just completed the installation of a new \$40,000 air-conditioning unit. . . . Despite the steel strike, attendance at the air-conditioned houses has been up while the attendance at the outdoor theatres has dropped. . . . Warner exchange manager, F. D. Moore is vacationing at Chataqua and recovering from recent surgery. . . . Morty Henderson of the Perry theatre won the Harris circuit manager's tie-up with Capitol Airlines. . . . Jack Marks, oldest exhibitor in the tri-state area and owner of the Orpheum Theatre in Clarksburg, W. Va., passed away after a long illness. . . . George Tice, who once managed the local Columbia exchange, has resigned from Columbia's sales force here. Resignation effective August 9. . . . Disney's "Robin Hood" gave the Warner a bigger opening than "Show White."

## PORTLAND

Business is up again after a short slump. "King Kong" opened well at the Paramount with manager Oscar Nyberg doing a big selling job. . . . "High Noon" had the SRO sign out opening day at the Liberty. . . . Herb Larsen, *Oregonian* film editor, off on vacation to Hollywood. . . . Marvin Fox, Hamrick chain city manager, has a kids' contest going for the showing of "Robin Hood" at his Liberty theatre. . . . Keith Petzold's freeze shop, serving his Broadway theatre patrons and street passersby, going great. . . . Al Forman, United Theatre Chain head, back at his desk after a business trip.

## PROVIDENCE

Silent films, headed by Laura La Plante in "The Beautiful Cheat," and Charlie Chaplin in "The Tramp" regaled audiences at a special Sunday evening showing at Matunuck's Theatre-By-The-Sea. . . . Al Clarke, Majestic theatre manager, planted several 'teaser' ads in strategic locations in local papers heralding the forthcoming "We're Not Married." . . . Dave Levin, RKO Albee practically 'hit the jack-pot' when he presented an all-Technicolor show which included "Robin Hood"; "Water Birds"; and "Little House", three Disney productions. . . . The Avon Cinema brought "The Late George Apley" back. On the same bill was "Kentucky." . . . Bradford H. Swan, noted reviewer and critic, on the staff of *The Providence Journal-Bulletin*, devoted his entire Sunday column to a discussion of the Ohio censorship case, a subject that is a delicate one in this situation. . . . "Jumping Jacks" held for a second week at the Strand. . . . The Cranston Auto theatre recently distributed 500 combination auto clothes-hangers and windshield scrapers to the first 500 cars seeking admission.

## SAN FRANCISCO

Manager Boyd Sparrow of Leow's Warfield announced "Ivanhoe" played to 722 more admissions than the record breaker "Quo Vadis" at the same house. Both were advance price shows with "Ivanhoe" (80c-\$1.20) slightly under "Quo Vadis" (\$1.10-\$1.50). . . . The Board of Directors of the Western Theatre Owners have postponed the 1952 annual convention scheduled for Feather River Inn, September 2-6. No new date has been set as yet. . . . At United-Paramount, District Manager Earl Long held the weekly newspaper spotlight among local showmen, with a quote from him picked up by columnist Dean Jennings of the *Chronicle* and another quote picked up by drama editors of the four local sheets. . . . George Archibald, recently resigned from Ed Rowden Theatre Service, opened his own buying and booking service at 341 Golden Gate Avenue and is reportedly booking for the Lucky drive-in, Turlock and the Porterville drive-in, Porterville. . . . Hulda McGinn, public relations head, California Theatres Association, has been named to the civilian committee of the WAC, WAF recruitment program. . . . Paul Catalana and Arthur Yarmie, had a visit from safecrackers who took \$2,571 from their El Rancho drive-in at San Jose. . . . Harold Citron, general manager, North Coast Theatres, was in town for staff conferences. . . . Visitors to the row were Arthur Peck of Dixon and United Artists Booker Leo Miller from Los Angeles.

## ST. LOUIS

The dates for the 1952 annual meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois have been changed from September 29 and 30 to October 6 and 7. . . . Fanchon and Marco St. Louis Amusement Company is getting ready to open its new St. Louis County theatre in St. Ann's Village. . . . Fanchon and Marco came up with a neat promotion stunt this week offering free tickets to the "Will Rogers Story" to person or persons coming up with a Ziegfeld Follies program from the years 1915

through 1919. . . . Out state exhibitors in town during the week included Bill Swift of Virden, Ill.; Loren Cluster of Salem, Ill.; Harry Blout of Potosi, Mo.; and Joseph Goldfarb of Alton, Ill. . . . The St. Louis theatre, which seats 3800, reopened its doors after an early summer closing. The reopening is under a new price policy. Prices will now be 40 cents and 50 cents.

## TORONTO

Ralph Dale and Sam Fingold will open their third drive-in at Brampton August 7. The other two, opened this summer, have been at Midland and Scarboro, Ont. . . . Eighteen persons were inducted into Famous Players 25-year club during the company's annual picnic. . . . George Milton, steward at the Variety Club's quarters, is recuperating from an operation. . . . Prizes are being offered to the first 200 kids coming for the matinees at the Elmdale Theatre, Ottawa. . . . James A. Kirkpatrick, one-time salesman with FBO, RKO, and Universal, passed away at the age of 64. . . . Joe Vries, western division manager for Sovereign Films in Winnipeg for 11 years, has taken over the management of Jack Zaitow's Roxy and Princess theatres in Melville, Sask. . . . "Jumping Jacks" is top grosser in Toronto at the Imperial, Toronto. . . . Air-conditioning has been installed in H. Phillet's 550-seat Dauphin, Dauphin, Man. . . . "With a Song In My Heart" playing day and date in eight suburban houses into its second week. Already the picture has done big business in its first and second runs, both of which were of long duration. . . . Three English pictures opened in one week here. Included were "Lady Godiva Rides Again," "The Woman's Angle," and "Mr. Deming Drives North." . . . Babe Coval, local manager for WB, taken ill by a heart attack. . . . A car is to be given away at the Variety Club Baseball Game August 15.

## VANCOUVER

Johnny Bernard, booker at Odeon District office, father of a baby boy. . . . Ken Mayo, manager of the Odeon Sapperton, also father of a baby boy. . . . A local film columnist calls Ivan Ackery, manager of the Orpheum, "The Poor Man's Barnum" due to his many publicity stunts. . . . "Holiday for Sinners" and "Don't Bother to Knock" have been placed on "Adults Only" list by the B. C. Censor Board. . . . The safe in the Surrey drive-in theatre at Burnaby was cracked with a loss of \$700. . . . Gay Carl of the Paradise and Marie Aime of the Park are acting as relief managers for Odeon circuit. . . . Carolan has reopened his 250-seat theatre at Stewart, gold mining town.

## WASHINGTON

Warren P. Munsell, Jr., 36, general manager of the Olney theatre, in Maryland, died of a heart attack. . . . Francis the Mule was in town for a promotion of "Francis Goes to West Point," scheduled for RKO Keith's theatre. . . . The Byrd theatre, in Arlington, has switched to "art" films. . . . Sidney Lust, owner of Sidney Lust theatres, urged the Maryland General Assembly to remove Maryland from the list of states that still impose censorship. . . . The Variety Club Board of Governors met August 4.

# CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## DRIVE-IN EQUIPMENT

BUSTING ARC LAMP REFLECTORS? SWITCH to metal mirrors, 5-year guarantee: 11 1/4", 12", \$34.45; 13 1/2", 14", \$42.45; 15 1/2", 16 1/2", \$89.25. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Picture by Martin Quigley, Jr., adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## VENTILATING EQUIPMENT

BEAT THE HEAT BUT NOT THESE PRICES: Ball-bearing bucket blade exhaust fans 12", \$25.50; 16", \$37.50; 18", \$45. Prompt deliveries blowers and air washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## Benjamin Cockrill Dies; Denver Theatre Owner

Benjamin D. Cockrill, 54, managing director of Denham Theatres, Denver, died last week in a Denver hospital following a heart attack. He formerly was owner of Cockrill Theatrical Enterprises in Indianapolis and had held positions with Stanley Warner Theatres in Philadelphia and with RKO Theatres in Fort Wayne and Salt Lake City.

## Ethel K. Ince, Widow Of Film Pioneer, Dies

Mrs. Ethel Kent Ince, 68, widow of John E. Ince, pioneer film producer, died July 27 after a fall at her home in Los Angeles. Mrs. Ince, a former stage star and actress in early motion pictures, married Mr. Ince in 1929. Her husband, one of the original producers of films when studios were lo-

## USED EQUIPMENT

CONVINCE YOURSELF! TRY US FOR GOOD buys! Super-Simplex mechanisms, rebuilt, \$795. pair; RCA PG-116 sound system, rebuilt, \$695.; Simplex double bearing movements, rebuilt, \$49.50; Brenkert Encores, rebuilt, \$475. pair. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

EQUIPMENTS FOR ALL SIZE THEATRES AND pocketbooks available on time payments. Liberal trade-ins, send your old equipment list. You'll be amazed at our wonderful deals. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## HELP WANTED

WANTED: EXPERIENCED THEATRE MANAGERS for Pittsburgh and surrounding territory. Write in detail to CHARLES COMAR, Personnel Director, Warner Bros. Theatres, 2217 Clark Bldg., Pittsburgh, Pa.

WANTED PROJECTIONISTS BY LAST OF August. All Simplex equipment, steady work, good hours and vacation. Write or wire BOX 395, Ithaca, N. Y.

THEATRE MANAGERS AND ASSISTANTS wanted for Washington, D. C. theatres. Must be clean-cut, aggressive, good exploitation men. Right salary to right men. Send complete details. Box 2669, MOTION PICTURE HERALD.

## BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMIC'S PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BACK TO SCHOOL GIVEAWAYS. BOOK COVERS, rulers, pencils. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

cated in the East, retired in 1942 and died four years ago. Mrs. Ince's earlier marriage to Clarence Jackson ended in divorce in 1919. After her retirement in 1930, Mrs. Ince became active in the Troupers Club, an organization of veterans of the films, and maintained that activity until her death.

## Edgar C. Paul

Edgar C. Paul, 72, manager of the Chakares theatre in Logan, Ohio for the last 18 years, died at his home in that city July 27. Previously Mr. Paul was general manager of the Gus Sun Amusement Company for 18 years and earlier an advance agent for the Barnum and Bailey Circus.

## Benjamin D. Gordon

Benjamin D. Gordon, 60, of the Cleveland law firm of Ulmer, Berne, Gordon and Glickman, died July 30 in that city. Mr. Gordon was an outstanding corporate, real

## NEW EQUIPMENT

RECTIFIER BULBS, FIRST QUALITY, \$4.75; aluminum reels, \$2.95; film splicers, \$5.67; Series II coated lenses, \$74.50 pair; reel alarms, \$5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

YOU CAN'T BEAT THIS VALUE! TEMPERED Masonite marquee letters 4", 3 1/2", 8", 5 1/2", 10", 6 1/2", 12", 8 1/2", 14", \$1.25; 16", \$1.50, any color. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

S. O. S.—SAVE ON SUPPLIES. RECTIFIER bulbs 15 amp., \$4.39; stereopticons, 500W, \$24.95; 35mm. rewinds, \$9.95; pistol oilers, \$2.35. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES. TV COMMERCIALS, industrials, documentaries. 16mm. Sound Recorder, \$495; Cineflex 35mm. newsreel outfit, \$2,000 value, \$1,295; 35mm. sound Movielas, \$595; 16mm. newsreel sound cameras from \$555; Sunspots 5000W, \$77.50; Art Reeves 35mm recorder \$1,995; animation stands \$1.495 up; 16mm. sound readers, \$139.50. Everything for studio, laboratory, or cutting room. Trades taken. Ask for latest Sturelab catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## SEATING

SPECIAL SUMMER CHAIR SALE! DEDUCT 10% from our low prices on all chair orders placed in August. Send for Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

estate and theatre attorney. For many years his firm represented RKO Theatres and other circuits and numerous independent theatre owners in the area.

## Legion Approves Five of Seven New Productions

The National Legion of Decency this week reviewed seven films, putting five in Class A, Section II, morally unobjectionable for adults; one in Class B, morally objectionable in part for all, and one in Class C, condemned. In Section II are "Les Miserables," "Lost in Alaska," "Sudden Fear," "Untamed Frontier" and "Woman of the North Country." In Class B is "The Golden Hawk," because of "Suggestive situations; light treatment of marriage." In Class C is "The Strollers," because "this picture in the story it tells seriously offends Christian and traditional standards of morality and decency."

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## A Hollywood Director Who Knows Small Towns

CLARENCE BROWN, veteran Hollywood director, has been reported for a speech which he made before the drama department of UCLA, in a series of "Open Forums" on the modern theatre. And it makes very cheerful news which we are glad to record here.

He said, "The average theatre manager in most small American communities today is slowly but surely becoming the unofficial mayor and president of the Chamber of Commerce—in instances where he is not actually filling these offices. He is a home town man, highly active in the Chamber of Commerce, the Rotary Club and other service clubs, and often in church activities.

"The movie theatre has become recognized as a magnet which draws business to any town. This even extends down to a point where a particularly good picture will bring especially good business to the whole community. The average small town theatre manager serves on committees. His sense of showmanship permits him to stage charity drives and similar projects effectively. He is a great greeter and hand-shaker, and is usually on hand with a ribbon in his lapel when any civic opportunity needs him.

"He is an all around good citizen and a community booster. He is a pretty good politician and keeps in touch with his public and knows their changing preferences. He can always be called on to serve in any worthy cause. *This man is Hollywood's ultimate salesman, and he is doing a great job.*" (The italics are ours.)

Clarence Brown is currently directing "Plymouth Adventure," which Dore Schary is personally producing for MGM. And to both of these gentlemen we address our old plea, many times repeated on this page. That Hollywood create a film that glorifies the small town theatre manager, and shows him in the light of his responsibility as a public servant. The industry has made a series of short films to accent Hollywood and its technicians. Now, let them make a proper film to emphasize the man at the point of sale. It would be more than a reciprocal gesture.

### FILM BUYER'S RATING

Bound in with your accumulative issues of Managers' Round Table, in the neat and attractive binder that so many of you have bought at \$1 each, is another exclusive HERALD feature, "The Independent Film Buyers Report on Performance" that should be of prime importance to every theatre manager in the field.

This capsule criticism of current pictures is unusual because it represents the distilled essence of opinion and booking judgment, compiled from the personal reports of several hundred independent film buyers, from all over the country. Incidentally, these buyers send in their ballots every week without signature, so there is none to outweigh another.

The integrity and interest of such a poll cannot be questioned, and we urge working managers to study these statistics carefully. It will give you a realistic opinion of the current pictures, and you can read the reviews in the "Product Digest" section of the HERALD, which follows closely.

Did you ever take a party out to dinner, when you expected to pay the check, and the party read all the items on the left, while you read the figures in the right-hand column? For the same reason, we think of this comparison when we study the ratings in this valuable department. Look now for the valuation that is shown in the columns of figures to the right.

Actually, such a film would not only show the public what the ideal small town theatre manager has to contend with, in his daily stint from morning to midnight, but it would also serve to acquaint some theatre managers with the dimensions of their job, as known to exist in other and more favored situations. The resulting film would be entertainment, it would be documentary and it would be educational, when viewed by members of our own trade.

With Ernie Emerling's "Movie Memo" comes a reprint of a page in the *Columbus Citizen* which might have been inspired by Walter Kessler, manager of Loew's Ohio theatre. You remember how he organized all the milkmen in Columbus, with the backing of the big dairy concerns, to be friends of the movies? Now, it is a page to glorify the American girl as she appears to patrons of Columbus theatres, in the cashier's cage and behind the candy counter, or as secretary to the theatre publicity man. It's good public relations which convinces readers of the quality of local theatre services and staff members.

Everybody and his brother knew Will Rogers, and our own knowledge of him dates back to his dressing room at the New Amsterdam theatre, when "The Follies" was a current attraction. He was a friend of a friend, Joe Pincus, now at 20th Century-Fox, who was his agent when the act consisted of "Will Rogers and His Horse." His dressing room was piled high with copies of the *Literary Digest* and on short notice he could conjure up an informal remark from the stage that fitted some Very Important Person in the audience. Ushers used to come to him bearing notes from the box office. "Senator Sorghum is in fourth row center"—and Will would write the Senator into the act, but not without sweating it out, from his files.

We were in Washington that August afternoon, seventeen years ago, when the news flash came that Rogers and Wiley Post had been killed in an air crash in the Alaskan tundra. Never has great grief settled so quickly upon a city and the nation. Fifty thousand persons attended his funeral in Hollywood, with another 25,000 in memorial services at the Rose Bowl. He wrote his own epitaph, "I never met a man I didn't like." But we think often of his remark when he went on a shopping tour of Fifth Avenue stores and said "I never saw so many things I didn't want."—Walter Brooks

# Fantastic Promotion

ANYTHING to attract attention, is the showman's usual prayer, and in exploitation, anything that commands attention of the ticket buyer is proper sales approach for a motion picture.



Lester Pollock, manager of Loew's theatre, Rochester, put an "Island of Desire" in a parking lot, right on Main Street, three days in advance of his playdates for the picture, complete with girls, Marines, palm trees, everything to intrigue.



Paul Bunyan is a legendary figure in the Northwest, and here he is, greeting the Hollywood arrivals at the world premiere of Republic's "Woman of the North Country" at the dual opening in Duluth and Minneapolis.

A vociferous welcome by a crowd estimated at 15,000 persons brought this wide grin to the face of J. Carroll Naish at the global premiere at the Norshor theatre, in Duluth, posing a two-hour problem to the harassed police. A sustained roar of applause welcomed Republic's top stars on an outdoor stage.



Bryant Williams, manager of the Vogue theatre, Cochrane, Ga., was one to follow closely the premiere of "Lure of the Wilderness" at Waycross, Ga. He produced this highly creditable lobby display. At right, five models used for naturalistic exploitation of "Strange World" at the RKO Boston theatre.



## CMA Spring Contest In Gt. Britain

Thanks to Peter Burnup in London, we've received an advance list of the winners in CMA's Spring Showmanship Contest, which will be disclosed by John Davis at a Showmanship Lunch at the Dorchester Hotel on Thursday, August 7th, after this issue of the Round Table has gone to press. But we've sent our own congratulations to these excellent showmen and Round Table members.

There are fifty-one winners, and even the journalistic Mr. Burnup forgets to explain just how they are designated, which is certainly something to figure out at this distance. The champion showmen are J. G. Glasgow, manager of the Wembley Majestic, with £40, Harold Shanpan, of the Gaumont, Islington, with £20, and Rupert Todd, of the Odeon, Blackpool, with £10, but the system has us baffled. By some means and methods, these winners won more than indicated, for Peter says that J. G. Glasgow really won a total of £60.

Then, there are groups of winners, designated as "Roundabouts"—"Swings"—"Aunt Sally" and "Dodgems" and we're sure we can't be blamed if we can't understand these classifications. Our good friend George Bernard, current Quigley quarterly winner overseas, is a "Dodgem" with a prize of £10, and with him in this particular grouping are several others that are familiars in our British mail. We hope the "Dodgems" and the "Roundabouts" and the "Swings" are very happy about all this, and our best regards to "Aunt Sally" whoever she may be. It's a very hot day on this side of the water.

### Sponge Boats Coming!

Ted Munson, manager of the Tarpon theatre, Tarpon Springs, Fla., is the latest to sign up for "Gene Autry Day" and says he has cowboys in that Greek sponge-fishing town.



At the Old Trail Theatre, Indianapolis, this large cartoon bird revolves and greets arrivals with a cheery welcome. It is a trademark, Hollywood style—an engaging sign that stands 20 feet high, painted in bright colors, for day or night attraction. It's a real eye-catcher.

### 8 ways to beat the HEAT

1. Avoid unnecessary physical exertion.
  2. Wear loose absorbent clothing (Light Coloring).
  3. Stay out of direct rays of the sun.
  4. Eat a light diet (with extra salt on food).
  5. Take plenty of liquid (avoid excessive amounts of iced and carbonated drinks).
  6. Bathe in tepid water or sponge bath with  $\frac{1}{2}$  water,  $\frac{1}{2}$  rubbing alcohol or cologne.
  7. Adequate amount of rest.
  8. A VISIT TO THE PERFECTLY AIR-CONDITIONED **PARAMOUNT** WHERE THERE'S FUN GALORE—on screen
- DEAN MARTIN** And **JERRY LEWIS** in **JUMPING JACKS** in person **DON CORNELL** TRUDY RICHARDS • 4 EVANS • MICKY DEEMS • Extra **ELLIOT LAWRENCE**

MAKE THE **PARAMOUNT** A TREAT THIS SUMMER FOR YOURSELF AND YOUR FAMILY

By *Robert M. Stewart* Vice President United Paramount Theatres Inc.

Henry Spiegel, publicist for the New York Paramount theatre, sends us a clipping of a newspaper ad we've already seen in New York papers, "8 Ways to Beat the Heat"—reproduced above, for the benefit of others who are suffering from the temperature.

### Robin Hood Flour Tieup Salutes "Robin Hood"

Adam G. Goetz, manager of the Town theatre, Baltimore, Md., found a perfect tie-up for Walt Disney's "Robin Hood" in a new product—Robin Hood Flour which sponsored cooperative ads via the food stores in Baltimore, with special posters and large display space in local newspapers. Free radio spots and personal appearance of Elton Hayes, one of Walt Disney's "voices" made the proposition perfect as a piece of promotion for the picture. There were also Classics Illustrated comic books and Decca Records, in addition to other materials.

### Bumper Signal for Drive-In Passes

Robert L. Gross, manager of the Bluemound Drive-In in suburban Milwaukee, awards his patrons who display the day-glo bumper strip which he puts out each month. In lettering that can be read day and night, it says "We go to the Bluemound—" and with the strip goes a pass good one time during the month, if the car emblem is displayed. "Relax in your slax" is another slogan used at the Bluemound, one of the first drive-in theatres in the State, and a popular place every season.

### "The Winning Team" Turns Out Gross

Jack Sanson, manager of Warner's State theatre, Manchester, Conn., had a fine display of "Little League" baseball players—enough to fill his theatre front from wall to wall—who attended in a body and provided a free street parade, as hallyhoo for "The Winning team," which he quotes as "Nice promotion, nice gross."

## Business OK In Syracuse

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, has been on vacation, but the latest bundle of exploitation arriving at this desk proves that business has been okay at the box office, for the stunts and stuff are good.

For "Deadline, U.S.A.," Charlie enlisted the support of "Casey" Jones, famous newspaper man and now executive editor of the *Herald-Journal*, who is as tough as they come when it is just press-agency. But he wrote his own editorial comment on this newspaper picture, which he termed "A Creditable Job," from his inner sanctum, declaring the film "an honest effort to present the basic aims and character of a decent newspaper." This, in addition to the Graziano flare for radio and other tieups, did the job.

On "My Six Convicts" he used stunts that have been told in the Round Table, but which worked so well they resulted in better-than-usual photos for our picture page. Six staff members, in convict suits, made a favorable impression on Syracuse streets, and a local baker created six "escape" pies, each containing a hack saw blade, which were received gayly by as many newspaper by-liners and critics. The last pie was presented to Mario Rossi, executive secretary to the Mayor, who also broadcasts "Rossi Reports."

P. S. Right now, Charlie is doing a special co-operative ad in local papers, with the Maidenform Brassiere Company. "I dreamed I went to the Paramount Theatre in my Maidenform Bra ———" Of which, more later, pictorially, we hope.

### No Trouble To Show Goods

Jimmie Thames, advertising and publicity expert for Rowley United Theatres in Little Rock, Ark., found no difficulty in getting smart sports shops to display cut-out figures of Esther Williams in Cole-of-California bathing suits. Kempner's used a large newspaper and that was mostly Esther.



Thirteen young winners in the talent contest sponsored by Roy Rogers Riders Clubs in the John Hamrick Tacoma Theatres in the State of Washington, visit with Roy on their prize-winning trip to Hollywood.

# NEW ADS

Fox Midwest again leads in the preparation of better newspaper ads, not found in press-books. Below and at right, Howard Jameyson authored some original advertising for "Pat and Mike" at the Miller theatre, Wichita, and at right, below, the "Sheik and Sheba" combination is credited to "Woody and Watty of Wichita" in Contact.

## GREAT GAMS! Gorgeous GAMS!

(legs, that is)

Hepburn, that gal of poise and polish... she got 'em!

R-a-a-ly, folks, this one's out of her line, and just goes to show that a cultured chassis can have a roughneck!... And it also proves that a talented gal can sometimes do the darndest things to upset your ideas about her...!



**SPENCER TRACY** HE'S MIKE  
**KATHARINE HEPBURN** SHE'S PAT  
IN MOM'S  
**"PAT and MIKE"**  
CO-STARRING  
**ALDO RAY**  
with William Ching and  
gorgeous **GUSSIE MORAN**,  
the lace-pantied tennis star

## MAID meets MUG and her roughneck shows!

So you think you've seen Hepburn, huh? Well, we've got news for yuh—she ain't the gal you think she is! Now she snaps her girdle at sophistication...buries her snooty past...goes raucous and rowdy!

No star in movies has ever done such an about face...None but Hepburn could have gotten away with it...It's the first revolution of the century that's been accompanied by belly-laughs!



TOGETHER AGAIN!  
THE LAUGH-PACKED STORY OF THE  
BROADWAY LUG AND THE LADY!

**Spencer TRACY**  
**Katharine HEPBURN**  
in M.G.M.'s  
**PAT and MIKE**  
CO-STARRING  
**ALDO RAY** William Ching  
and gorgeous  
Gussie Moran

STARTS TODAY **FOX MILLER**

## Wisconsin Newspaper Salutes Theatre Owner and Manager

Louie Orlove sends us a four-page section in the *Wisconsin Rapids Daily Tribune* which headlines the salute of all filmland for the new Rapids theatre, of which Thomas Poulos is president and general manager, and James Stark is manager. Wires from industry toppers are reproduced, and a full page is devoted to "Lovely To Look At"—the opening attraction. Two other pages of cooperative advertising follow, congratulating the operators of the new theatre, signed by local merchants and other theatres. An editorial comment says the new theatre is a fine addition to amusement facilities and a milestone in community growth.

## Willis Shaffer Is Busy In Hutchinson, Kansas

Willis Shaffer, city manager for Fox Midwest theatres in Hutchinson, Kansas, writing to acknowledge his winning of MGM's \$500 prize in the "Promotion of the Month" contest for "Invitation" says he has two name bands booked into Hutchinson in August, Les Brown and His Band of Renown, and Billy May's nationally famous orchestra, and two style shows, one after the other, both sponsored by local stores. Willis books name bands with the cooperation of the American Legion and on very equitable terms for the theatre. He will celebrate "Gene Autry Day" in Hutchinson in late September.

## "The Magic Box" Also Good in Canada

"The Magic Box," which has had excellent exploitation breaks in England, because it deals with the invention of the movie projector, is doing as well in Canada, where Vic Nowe, manager of Odeon Hyland theatre, Toronto, reports his handling of the picture. A cameraman on the street, taking pictures, and a "magic box" in the lobby, for lucky winners, and a "peep show" idea to look into, to see the promotion for the picture, were features of his campaign.

**PALACE**

A VAMP WITH VEILS!  
A SCAMP WITH MALES!  
SHE TEASES BUT PLEASES!

**JOAN DAVIS**  
SHE'S A HARMON VAMP FROM MISSOURI!  
A FANG IN THE SHEIK'S PALACE!  
WHAT A ROY!

**SHEIK and SHEBA Revue**

**HOTEL SAHARA**  
Yvonne DE CARLO  
SHE SINGS  
SHE DANCES  
SHE MAKES LOVE

**HAREM GIRL**  
PEGGIE CASTLE  
ARTHUR BLAKE

PETER LUSTIGOV  
Singer for the day  
in "HOT HIDEY"

SEE the EXOTIC VIBE Dance!

## National Pre-Selling

THE new *Look*, dated August 12, carries Universal's full-page, full-color ad on "The World in His Arms" well up front, and RKO Radio's similarly strong color page on "The Big Sky" close by. There is also a "Sex Appeal Poll"—what men notice first about women—and while Marilyn Monroe isn't mentioned, she will be thought of. To top it off, a four-page section is titled simply "Iana"—with one full page in color of the M-G-M star and three other pages of pictures, including one of "The Merry Widow" in her Victorian cradle tub. And for good measure, there is a back-of-the-book serious piece, entitled "Hollywood Goes TV," by *Look's* executive editor, and an article on "TV Bungling." It's a lot of magazine for the money, with accent on pictures.

**Tide**, the advertising newsmagazine, devoted a recent special article to Irving Manheimer, chairman of the executive committee of Macfadden Publications, to his extraordinary feat of upping Macfadden profits by such a phenomenal degree that it rated two pages of praise in his trade press. He makes the point, with regard to fan magazines, that increased fan magazine readership means that movies are really better than ever, for you can't fool the fans who read all about them so well in advance. He thinks fan magazines are closer to the public than the studios.

The second of a series of comic magazines featuring Paramount's cartoon characters has been published by Harvey Publications in New York and is now on sale through 1,000 wholesalers. . . . Marilyn Monroe, star of 20th Century-Fox's "Don't Bother to Knock," is also on the covers of four national magazines, new and coming to news-stands. . . . National magazine publicity for 20th Century-Fox's "What Price Glory" will add up to 115,000,000 impressions through a tieup with V-8 vegetable juice advertising. . . . Seventeen for August in a giant issue will star 11 entertainment features, including profiles of five of today's top young performers of stage, screen and television. . . . Universal's "The World in His Arms" has been chosen as Seventeen's "Picture-of-the-Month" for August, with "Has Anybody Seen My Gal" getting a two-column picture review.

*Collier's* for August 9 goes all out for Doris Day with her picture on the cover and three inside pages devoted to a story on Warner's "April in Paris" Technicolor musical, in which she stars with Ray Bolger. . . . Citing 20th Century-Fox's "We're Not Married" as the summer's best film comedy, *Life* magazine, in its July 28th issue, picks the production as its picture of the week, and gives three pages to the Nunnally Johnson production, showing five couples reacting to the news that their marriages, performed by Justice of the Peace Victor Moore, are not legal.

The two largest circulation veterans' periodicals, *American Legion Magazine* and the Veterans of Foreign Wars national magazine are being used in a campaign to advertise RKO Radio's "One Minute to Zero," according to S. Barret McCormick, national director of advertising for the company. Circulation of the two is more than 4,000,000. The VFW magazine gives the picture editorial praise for the authenticity of the material and is sending a bulletin for posting to more than 10,000 posts at the local level. Advertising for the picture will reach a total readership of 45,000,000, beginning with *Time* for July 14 and becoming heavy in August. In addition *American Weekly* and *This Week* will be used in line with local playdates.

## Selling Approach

**Walt Disney's STORY OF ROBIN HOOD**—RKO-Radio. In color by Technicolor. The romantic adventure of the year. An all LIVE ACTION picture, starring Richard Todd and the exciting new screen personality, Joan Rice. You'll feel its excitement, live in its high-hearted romance, as history's favorite outlaw strikes at injustice and tyranny. 24-sheet and other posters have strong pose of Robin Hood and his bow, to trademark this fine attraction. There is a herald, not illustrated in the pressbook, and a set of Color-Glo color stills to sell Technicolor. There are plenty of newspaper ad mats, in all shapes and sizes, and a supplementary set which include two Disney shorts, "Water Birds" and "The Little House" in an all-Disney program, which is something to tie to. Publicity mats interspersed through the pressbook are far and away better than usual and will justify purchase for newspaper use. These will also bring out the appeal to schools, for the "Robin Hood" story. In the usual Disney fashion, this subject has had the benefit of a full year of pre-selling and you gain the accumulative result if you go along and use your head. Capitol Records and others have made wonderful tieups for window displays in music shops and elsewhere. Look for these and make sure you get them.

**HIGH NOON**—United Artists. When these hands point straight up, the excitement starts! The story of a man who was too proud to run away. There is nothing under the sun like the high adventure of "High Noon." Gary Cooper in a top-bracket western that wins the praise of the high-hat critics. 24-sheet and other posters have tall, thrilling, terrific cut-outs for marquee and lobby display. There is one highlighted pose of Cooper, done by hand-tooling a very coarse screen halftone, which is extraordinary. You've seen it in the trade paper ads and there's just one newspaper ad mat in this pressbook that has it, oversized mat No. 502. Get it, use it, by all means. None of the other newspaper ad mats will do as good a job, although they are numerous and varied for size. Teaser send-off in 2-column width will give you several that have the advertising theme of this good picture. The herald and window card also carry Cooper poses to indicate the western quality of the picture. An extra, 3-color comics-style herald is also available. Publicity mats are good, but none like that highlighted picture of Cooper behind the broken glass with his gun still smoking.

**THE WORLD IN HIS ARMS**—Universal-International. Color by Technicolor. A whole new world of adventure sweeps across the screen. The swaggering saga of the "Boston Man" who challenged the gale-lashed Alaskan seas—for the riches he hunted, and the Forbidden Woman he claimed! Gregory Peck and Ann Blyth in Rex Beach's famous story. Great variety of newspaper ad mats, ranging from slugs up to full-pages. You can surely find what you want and need for your situation. Posters also follow this distinctive advertising style to make the picture stand out on your schedule. Some newspaper styles identify leading characters in small drawings. There is much art work to relieve the tedium of too much halftone. The herald has this advertising style and keys the campaign for a majority of situations. You can buy "Color-Gloss" stills in sets of ten, to best sell Technicolor with color, for a special lobby display frame. A free Technicolor teaser trailer will make this worth while. Publicity mats sell the story, which has merit for editors and school authorities. This is a good attraction to obtain institutional advertising from local sources as the best picture of the month, in cooperative advertising. Pressbook lists two pages of tieups for exploitation and publicity.

**WE'RE NOT MARRIED**—20th Century-Fox. Five married couples wake up to find—they really aren't married, after all. Eleven wonderful stars invite you to the happiest (unwedding) of the year. It's a riot when they discover that Justice of the Peace Victor Moore wasn't legal. Ginger Rogers, Fred Allen, Marilyn Monroe, David Wayne, Eve Arden, Paul Douglas, Eddie Bracken, Mitzi Gaynor, Zsa Zsa Gabor, Louis Calhern, Jimmie Gleason, Paul Stewart, Jane Darwell—all these, in a Nunnally Johnson story, directed by Edmund Goulding. Buy your screen comedy in this big, economy size! 24-sheet, all posters, the herald, window card, and other accessories, really do sell this big cast without cluttering up the space, which is quite an accomplishment. Newspaper ad mats are numerous and varied, and there is a 25c "Complete Campaign" mat for small situations, which contains everything. Teasers and general assortment are strictly in keeping with the comedy and you'll find your attraction in the advertising style. Special mats of Marilyn Monroe are supplied for you-know-what.

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**OUTDOOR REFRESHMENT SERVICE**  
from Coast to Coast  
over 1/2 Century

**Refreshment Service for DRIVE-IN THEATRES**

**SPORTSERVICE CORP.**  
SPORTSERVICE BLDG. • BUFFALO, N. Y.

Phone MA 1014

**WHENEVER YOU NEED SPECIAL TRAILERS**

**YOU CAN GET THEM Specially 'GOOD' AND FAST**

**FROM RELIABLE FILMACK**

1337 S. WABASH AV.  
CHICAGO 5, ILLINOIS

630 NORTH AVENUE  
NEW YORK 36, N. Y.

# "What the Picture did for me"

## Columbia

**CRIPPLE CREEK:** George Montgomery, Karin Booth—A knockout for us because it is close to home and in color. Better than the average westerns, well done with some Herodotus fights. Had two full houses in this small town. Played Friday, Saturday, July 18, 19.—Francis Gill, Paonia Theatre, Paonia, Colo.

**MARRYING KIND, THE:** Judy Holliday, Aldo Ray—Excellent, but you can't use a one picture star to introduce a new star and break records. Picture is good, but people are afraid of two new stars. Fair to poor two days, including Saturday.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**ROYAL JOURNEY:** Documentary—Played too late business but good. Played Thursday, Friday, Saturday, July 17, 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

## Metro-Goldwyn-Mayer

**SKIRTS AHOY!** Esther Williams, Barry Sullivan—Good show but does not build up as it goes. Played Thursday, Friday, Saturday, July 10, 11, 12.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**TERESA:** Pier Angeli, John Ericson—Poorly made picture in black and white, mostly black. This and two hour sick kids make the picture depressing. Did poor business in this small town. Played Wednesday, Thursday, July 23, 24.—Francis Gill, Paonia Theatre, Paonia, Colo.

**WILD NORTH, THE:** Stewart Granger, Cyd Charisse—Can't understand how this show didn't do business first run. I think it's better even than "African Queen," which is similar in several scenes. Buy it fair and sell it. Of course, excess heat, conventions, fights and TV may hurt. This, however, is good.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

## Paramount

**ATOMIC CITY, THE:** Michael Moore, Nancy Gates—Excellent picture, but no stars. Be careful! It needs plenty of push. Played Monday, Tuesday, July 14, 15.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**HONG KONG:** Ronald Reagan, Rhonda Fleming—Action picture in color, which helped. The story itself is drab. The little boy is good. Doubled with "West of the Pecos" with Robert Mitchum, which is a very good western. Did little over average business in this small town. Played Friday, Saturday, July 25, 26.—Francis Gill, Paonia Theatre, Paonia, Colo.

**PLACE IN THE SUN, A:** Montgomery Clift, Elizabeth Taylor, Shelley Winters—This is no good for small towns. Pass it up if possible. Played Monday, Tuesday, Wednesday, July 14, 15, 16.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

**RED MOUNTAIN:** Alan Ladd, Elizabeth Scott—Good show in Technicolor, but you feel you've seen it before. Ladd has appeared to better advantage. Buy reasonable—it is not tops. Similar to "Drums in the Deep South," but the color is not as good. Ladd could loosen his facial muscles a lot when he tries to act excited. On the whole, show is fair. Played Saturday, Sunday, Monday, July 5, 6, 7.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**SAILOR BEWARE:** Dean Martin, Jerry Lewis—Fairly funny show. Played late and last run and laid a giant sized egg. Played Thursday, Friday, July 3, 4.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**SOMETHING TO LIVE FOR:** Joan Fontaine, Ray Milland—Advertise it as another "Lost Weekend," but not for you. If you have a strong feminine trade, play it. Buy it at low price and eat. Played during Democratic convention on Tuesday, Wednesday, July

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

22, 23.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

## RKO-Radio

**I WANT YOU:** Dana Andrews, Dorothy McGuire—A good picture, but the box office said otherwise hardly anybody came. Played Saturday, Sunday, Monday, May 24, 25, 26.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**LAS VEGAS STORY, THE:** Jane Russell, Victor Mature—Below average box office take. Should have been played mid-week at a lower allocation. Played Saturday, Sunday, Monday, June 14, 15, 16.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**RANCHO NOTORIOUS:** Marlene Dietrich, Arthur Kennedy—Good show. Liked by every one but the customers—makes me a unanimity of one. Lay off! Played Monday, Tuesday, Wednesday, June 23, 24, 25.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**SECRET FURY, THE:** Claudette Colbert, Robert Ryan—A good mystery which was liked here. Did average business in this small town. Played Wednesday, Thursday, July 16, 17.—Francis Gill, Paonia Theatre, Paonia, Colo.

## Republic

**OKLAHOMA ANNIE:** Judy Canova, John Russell—This was a fair picture and in spite of the heat didn't do too badly. Played Monday, Tuesday, Wednesday, July 14, 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**WILD BLUE YONDER, THE:** Wendell Corey, Vera Rolston—Just average. I guess people are getting tired of war pictures. Two years ago this picture would have grossed twice as much as it did. Played Saturday, Sunday, Monday, June 21, 22, 23.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

## Twentieth Century-Fox

**ANNE OF THE INDIES:** Jean Peters, Louis Jourdan—Something a little different, with plenty of color and plenty of action. It will touch your heart, too. But business down to about 15% below normal. Played Saturday, July 26.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

**LOVE NEST:** William Lundigan, June Haver—A whale of a good show that we will certainly recommend. Audience comments very favorable. Held the interest of both young and old from start to finish, last box office receipts down one third. Played Sunday, July 20.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

## United Artists

**AFRICAN QUEEN:** Humphrey Bogart, Katharine Hepburn—Excellent, if no interfering attractions. Really great Technicolor picture and deserves best time anywhere. I am replaying it. Had two fights against me last time.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**FORT DEFIANCE:** Dane Clark, Tracey Roberts—This was a good weekend picture. Play it. Nice business. Played Thursday, Friday, Saturday, July 17, 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**HOODLUM, THE:** Lawrence Tierney—Doubled this with Republic's "Redwood Forest Trail" with Rex Allen and it made a good double feature program. Better than average draw.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**RIVER, THE:** Radha, Esmond Knight—The star (?) and the girl lead have more mush in their English speech than I get in my morning cereal, and plenty thick. It's beautiful. Good for art patrons, but they have to be very arty. I liked it—my wife didn't. Played Saturday, Sunday, Monday, July 19, 20, 21.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**WHEN I GROW UP:** Robert Preston, Martha Scott—An hour and a half of perfect entertainment for the entire family—a heart-touching boyhood story, very nicely done. Business here about 8% above average on this one. Played Wednesday, July 23.—Myron E. Kluge, Rainbow Theatre, Platte Center, Nebr.

## Universal

**BATTLE AT APACHE PASS:** John Lund, Jeff Chandler—Just what the average movie-goer in this town wants. Business above average. Played Saturday, Sunday, Monday, Tuesday, June 7, 8, 9, 10.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**BEND OF THE RIVER:** James Stewart, Arthur Kennedy—Another super from Universal with universal appeal. Played Saturday, Sunday, Monday, Tuesday, May 31, June 1, 2, 3.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

**RAGING TIDE, THE:** Shelley Winters, Richard Conte—The story of a father who makes a living out of catching fish and how his boy who had gone wrong was reformed. The picture has a good love story, acting and some action. Comments and draw good.—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Warner Bros.

**DALLAS:** Gary Cooper, Ruth Roman—Don't pass this one up—very good. Played Thursday, Friday, Saturday, July 17, 18, 19.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

**I'LL SEE YOU IN MY DREAMS:** Doris Day, Frank Lovejoy—Another Doris Day picture, well acted and with excellent dialogue. Was well liked and is worth plugging. It should have been in Technicolor. Did slightly over average in this small town. Played Sunday, Monday, Tuesday, July 20, 21, 22.—Francis Gill, Paonia Theatre, Paonia, Colo.

**SAN FRANCISCO STORY:** Yvonne De Carlo, Joel McCrea—Excellent! However, this is too sophisticated for action fans and hence will not draw too well. Should have been in color. Too personally you will like it, but can you afford such taste? Played Tuesday, Wednesday, Thursday, July 15, 16, 17.—Samuel L. Goldstein, Paxtang Theatre, Paxtang, Pa.

**STARLIFT:** All Star Cast—A very good musical showing how the movie stars entertain the soldiers of today. A top picture like this should have been in color.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**TEA FOR TWO:** Doris Day, Gordon MacRae—A lovely picture—nothing could be nicer. The customers loved it. Played Monday, Tuesday, Wednesday, July 14, 15, 16.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

## SHOWMEN IN ACTION

Howard W. Lanier, manager of the Crescent theatre, Huntsville, Ga., joins the Round Table, with tear sheets from the Huntsville Times, to show his newspaper advertising.

Thracys D. Stamatis, manager of the Skouras Bayside theatre, Bayside, L. I., is among the several new members of the Round Table from the Skouras Theatres in New York.

Lou Cohen and Norm Levinson, of Loew's Poli theatre, Hartford, among late arrivals and runners-up in the MGM "Promotion of the Month" contest for "Just This Once."

Raymond Langfitt, manager of the RKO Orpheum theatre, Dubuque, Iowa, outlines his very comprehensive campaign for the exploitation of "She's Working Her Way Through College."

Roy H. Kane, manager of the Lyric theatre, Elkin, N. C., has his merchants lined up ten weeks in advance to sponsor a Friday night giveaway, for mutual benefits.

### "Bride of the Month" Good Exploitation

Matt Plunkett, manager of the RKO Uptown theatre, Detroit, has a good thing in his "Bride of the Month" promotion, which can be continued as long as it draws. Local merchants put up prizes, and neighborhood newspapers run a contest in conjunction with the theatre to determine winners. The "Bride of the Month" party, held on stage, is a high spot that brings business for all parties concerned in the promotion. Newspaper tear sheets prove that local stores, photographers, etc., eagerly participate.

### Grand Island Drive-In Has A "Non-Ferocious Zoo"

W. R. Kemp, manager of the Grand Island Drive-In theatre, Grand Island, Nebr., has a cute idea to advertise, using big words to attract small tots, in his "Non-Ferocious Zoo." The local papers have picked up the phrase, and kiddies are delighted with a contest to name the big monkeys and the little monkeys, on display. A full page cooperative ad in the *Grand Island Independent* underwritten by 12 local advertisers, proclaims the twenty-three non-ferocious animals and describes the contest.

### Hears From Australia

John P. Lowe, manager of the Garden theatre, Greenfield, Mass., received a letter from a young electrical engineer in Sydney, Australia, as a result of some information published about his interest in motion pic-

## Short Product in First Run Houses

### NEW YORK—Week of Aug. 4

**ASTOR:** *Oily Hair*.....Warner Bros.  
Feature: The Story of Will Rogers.....Warner Bros.  
**CAPITOL:** *By Leaps & Bounds*.....Paramount  
*Sails of Acapulco*.....Paramount  
Feature: Carrie.....Paramount  
**CRITERION:** *Little House*.....Disney-RKO  
*Water Birds*.....Disney-RKO  
Feature: The Story of Robin Hood.....Disney-RKO  
**GLOBE:** *Trial by Trigger*.....Warner Bros.  
*Billy Mouse's Aquacade*.....20th-Fox  
Feature: Don't Bother to Knock.....20th-Fox  
**MAYFAIR:** *Bug Parade*.....Warner Bros.  
*Future Generals*.....Universal  
Feature: High Noon.....United Artists  
**PARAMOUNT:** *Sportlight-Athletes in the Saddle*.....Paramount  
*Friend or Phony (Popeye)*.....Paramount  
Feature: Jumping Jacks.....Paramount  
**ROXY:** *Little Anglers*.....20th-Fox  
*Jungle Land*.....20th-Fox  
*Power to Fly*.....Marathon  
*Real Miss America*.....Paramount  
Feature: Dreamboat.....20th-Fox

**RADIO CITY MUSIC HALL:** *Pluto's Party*.....Disney-RKO  
Feature: Ivanhoe.....MGM

### CHICAGO—Week of Aug. 4

**ESQUIRE:** *People Along the Mississippi*.....Encyclopedia Britannica  
Ain't She Tweet.....Warner Bros.  
Feature: Wild Heart.....RKO  
**ROOSEVELT:** *Water Birds*.....RKO Disney  
*The Little House*.....RKO Disney  
Feature: Robin Hood.....RKO Disney  
**STATE LAKE:** *Mealtime Magic*.....MGM  
From Then Till Now.....Universal  
Feature: Lovely to Look At.....MGM  
**SURF:** *The Story of Time*.....Cornell  
Color Rhapsody.....Nemeth  
Dog Watch.....Columbia  
Feature: Encore.....Paramount  
**ORIENTAL:** *Gymnastic Rhythm*.....MGM  
Feature: Son of Paleface.....Paramount

tures as a career, in the Round Table. The long-distance admirer read of John's activity in building his future in this business, and wrote to compliment him, and make a friend in this country. John's library of books on motion picture subjects is now more than 400 volumes, one of the best known.

### "Ma and Pa Kettle" Visit Front Royal

W. Scott Reid, manager of the Park theatre, Front Royal, Va., one of Bing Crosby's old home towns, entertained "Ma and Pa Kettle at the Fair" and had a simulated couple in a 1927 Chevrolet to advertise the picture, driving around town and looking the parts. Says this type of street hally-hoo works well if not used too often, and always attracts attention.

## APPLICATION FOR MEMBERSHIP

### MANAGERS'

### ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

**Absolutely No Dues or Fees**

### Ron Leonard Now Manager Odeon-Danforth, Toronto

Ron Leonard is introduced as the new manager of the Odeon Danforth theatre, Toronto, with this paragraph in the current bulletin from Odeon headquarters: They say, "A newcomer to the movie industry, but a veteran showman with more ideas up his sleeve than P. T. Barnum." Any relative of the late P. T., who is patron saint of the Round Table, is welcome to our membership rolls, and we solicit his stuff, in this reciprocal exchange of showmanship. He has a nice theatre, and his use of its decorative front for the run of "Encore" is up to the billing his circuit gives him.

### "Life" Asks A. & C. "Who's On First"

Life magazine, who had us dead and buried not long ago, borrow the likeness and gag line from Abbott & Costello, in a full page ad in the *New York Times*, to ask "Who's on First"—which is part of the act with A. & C. The reason is to impress readers of the *Times* with the relative standing of Life, NBC-TV, the *Saturday Evening Post*, CBS-TV, the two radio networks, *Time*, *Better Homes & Gardens* and *This Week* with comparative grosses in advertising revenue thus far this year.

### Posts Virginia in a Costume of Pennies

Raymond Langfitt, manager of the RKO Orpheum theatre, Dubuque, Iowa, dressed a poster cut-out of Virginia Mayo in "She's Working Her Way Through College" with a costume of pennies, pasted on, and displayed under a spot light to make them shine. Guessing contest for free passes was conducted for those who could estimate the number of pennies and come nearest to the right amount.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 107 attractions, 4,179 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Aaron Slick From Punkin Crick (Para.)	—	2	10	14	20
About Face (WB)	—	5	19	11	1
African Queen, The (UA)	41	28	12	8	—
Aladdin and His Lamp (Mono.)	—	—	3	2	2
Anything Can Happen (Para.)	—	3	6	5	6
Atomic City (formerly Los Alamos) (UA)	—	—	1	5	7
At Sword's Point (RKO)	—	10	17	10	9
Battle at Apache Pass (Univ.)	—	16	30	14	5
Belles on Their Toes (20th-Fox)	5	30	43	8	4
Belle of New York (MGM)	—	5	15	31	10
Bend of the River (Univ.)	24	55	33	4	1
Big Trees, The (WB)	—	4	26	34	4
Brave Warrior (Col.)	—	—	2	4	—
Bronco Buster (Univ.)	—	7	8	11	6
Bugles in the Afternoon (WB)	—	3	35	30	13
Captive City (UA)	—	—	3	1	4
Carbine Williams (MGM)	8	22	29	10	1
Carson City (WB)	—	5	8	8	1
Clash by Night (RKO)	—	4	13	2	—
Deadline U.S.A. (20th-Fox)	—	1	15	13	8
Death of a Salesman (Col.)	—	—	13	5	19
Denver and Rio Grande (Para.)	—	—	8	12	6
Diplomatic Courier (20th-Fox)	—	1	6	4	2
First Time, The (Col.)	—	3	13	7	3
Five Fingers (20th-Fox)	—	2	14	13	29
Flaming Feather (Para.)	—	4	18	13	8
Flesh and Fury (Univ.)	—	1	3	7	2
Fort Osage (Mono.)	—	8	11	2	—
†Francis Goes to West Point (Univ.)	3	3	—	—	—
Girl in White, The (MGM)	—	12	14	9	2
Greatest Show on Earth, The (Para.)	12	2	—	—	1
Green Glove, The (UA)	—	2	3	9	1
Half Breed (RKO)	—	1	6	1	—
Harem Girl, The (Col.)	—	1	1	1	2
Has Anybody Seen My Gal? (Univ.)	2	6	3	2	—
Here Come the Nelsons (Univ.)	1	11	7	12	4
Hoodlum Empire (Rep.)	—	—	3	2	10
I Dream of Jeanie (Rep.)	—	2	1	2	1
Invitation, The (MGM)	1	8	22	26	9
Ivory Hunter (Univ.)	—	—	4	1	4
Jack and the Beanstalk (WB)	7	15	23	11	16
Just Across the Street (Univ.)	—	—	6	4	1
Just This Once (MGM)	—	2	15	22	5
Kangaroo (20th-Fox)	—	1	17	8	10

	EX	AA	AV	BA	PR
Las Vegas Story (RKO)	—	3	21	35	21
Lion and the Horse, The (WB)	1	3	11	11	12
Lone Star (MGM)	—	8	45	54	13
Love Is Better Than Ever (MGM)	—	1	7	15	13
Lovely to Look At (MGM)	7	9	6	2	—
†Lure of the Wilderness (20th-Fox)	7	6	1	—	—
Lydia Bailey (20th-Fox)	—	7	19	1	—
Ma and Pa Kettle at the Fair (Univ.)	40	46	11	4	4
Macao (RKO)	—	3	10	17	4
Man in the White Suit (Univ.)	5	1	—	—	—
Mara Maru (WB)	—	—	8	25	4
Marrying Kind, The (Col.)	—	7	20	17	2
Meet Danny Wilson (Univ.)	—	—	3	17	16
Mutiny (UA)	—	—	6	3	6
My Six Convicts (Col.)	—	10	11	2	5
My Son John (Para.)	—	2	6	10	18
No Room for the Groom (Univ.)	—	—	3	9	—
Okinawa (Col.)	—	—	4	—	2
Oklahoma Annie (Rep.)	1	2	3	7	—
Outcasts of Poker Flat (20th-Fox)	—	—	8	8	3
*Pandora and the Flying Dutchman (MGM)	—	11	30	13	5
Pat and Mike (MGM)	—	15	13	4	1
Paula (Col.)	—	—	3	7	2
Phone Call From a Stranger (20th-Fox)	—	7	25	38	30
Pride of St. Louis (20th-Fox)	10	25	53	15	2
Quo Vadis (MGM)	28	27	1	4	—
Rancho Notorious (RKO)	—	—	9	28	8
Red Ball Express (Univ.)	—	5	17	5	—
Red Mountain (Para.)	2	17	17	5	2
Red Skies of Montana (20th-Fox)	—	3	10	61	9
Retreat, Hell! (WB)	2	23	41	11	9
Return of the Texan (20th-Fox)	—	5	20	11	9
River, The (UA)	1	4	4	—	2
Rodeo (Mono.)	—	—	1	1	4
Rose of Cimarron (20th-Fox)	—	4	5	8	1
Sailor Beware (Para.)	58	27	12	1	—
San Francisco Story (WB)	1	1	20	13	3
Scandal Sheet (formerly The Dark Page) (Col.)	—	—	3	6	4
Scaramouche (MGM)	5	6	19	4	—
Scarlet Angel (Univ.)	—	—	4	5	—
Sellout, The (MGM)	—	1	1	8	4
Shadow in the Sky (MGM)	—	—	1	—	5
She's Working Her Way Through College (WB)	7	9	5	—	—
Singin' in the Rain (MGM)	20	30	33	6	1
Skirts Ahoy (MGM)	5	41	21	1	—
Sniper, The (Col.)	—	—	1	4	—
Snow White and the Seven Dwarfs (RKO)	—	21	18	4	1
Something to Live For (Para.)	—	1	3	10	6
Sound Off (Col.)	—	3	10	1	—
Steel Town (Univ.)	—	5	26	18	9
Streetcar Named Desire, A (WB)	17	16	22	13	10
Thief of Damascus (Col.)	—	—	2	2	3
This Woman Is Dangerous (WB)	—	1	9	17	19
Treasure of Lost Canyon (Univ.)	—	—	15	—	6
Viva Zapata! (20th-Fox)	1	6	13	41	63
Wait Till the Sun Shines Nellie (20th-Fox)	1	6	10	10	11
Walk East on Beacon (Col.)	1	6	1	2	—
We're Not Married (20th-Fox)	—	—	5	—	—
When in Rome (MGM)	—	—	2	8	9
Wild North, The (MGM)	1	10	22	20	5
Winning Team, The (WB)	—	1	12	30	2
With a Song in My Heart (20th-Fox)	17	65	22	—	—
Young Man With Ideas (MGM)	—	2	9	8	5

# The Product Digest

## Rainbow 'Round My Shoulder

**Columbia—Laine and Daniels**

"Rainbow 'Round My Shoulder" may not be the greatest musical extravaganza ever filmed in color by Technicolor, but if properly handled and promoted this solid hunk of entertainment should bring its own pot of gold to the enterprising exhibitor.

The film, as produced and directed by Jonic Taps and Richard Quine, respectively, has no name players except for singers Frankie Laine and Billy Daniels. But these two are in themselves popular enough throughout the country to bring thousands of their fans to the box office.

"Rainbow 'Round My Shoulder" has a light story line and the songs sung by Laine, Daniels and Charlotte Austin—a talented and good looking newcomer—are of the popular genre, but not originally created for this picture. Which means that audiences will be humming right along with the vocalists.

Running about an hour and one-quarter, the film can best be described as a modestly-budgeted musical, well-edited and intelligently produced, whose Technicolor adds to the overall production value. This type of product may be playing an ever-increasing and profitable part with exhibition in the non-distant future.

The background is the Columbia studio in Hollywood, and the emphasis during the opening reel is on pointing up the picture colony as a hard-working, industrious group; little sidelights on the techniques of film making; and plenty of plugs for picture personalities. All this is an excellent public relations approach.

Miss Austin is a messenger girl who, by accident, is discovered by a studio music executive, Arthur Franz, for a picture in which Laine is the star. Miss Austin's legal guardian, her grandmother, Ida Moore, refuses to allow her to sign a contract since the former is under age. However, things work out after the studio permits its stars to appear in a benefit for the grandmother's favorite charity.

There is also a pleasant little romance between Miss Austin and Franz and the comedy is nicely taken care of by Lloyd Corrigan, as the old family butler. Contributing a neat and humorous portrayal of a singer with no voice is pet Eleanor Davis.

The screenplay was written by Quine and Blake Edwards.

*Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.*

Release date, Sept., 1952. Running time, 78 minutes. PCA No. 15710. General audience classification.

Frankie Laine.....Frankie Laine  
Billy Daniels.....Billy Daniels  
Cathy Blake.....Charlotte Austin  
Phil Young.....Arthur Franz  
Ida Moore, Lloyd Corrigan, Barbara Whiting, Ross Ford, Arthur Space, Frank Wilcox, Diane Garrett, Chester Marshall, Helen Wallace, Eleanor Davis, Eugene Baxter, Keo Garcia, Mira McKinney, Edythe Elliott, Jean Andrea

## Park Row

**UA-Fuller—Evolution of Journalism**

Producer-writer-director Samuel Fuller has concocted a hard-hitting action drama out of the fact and fiction surrounding the evolution of modern journalism on New York's Park Row, 60 years ago the home of the city's great newspapers. A familiar story of a bloody rivalry between two newspapers, the film has in its favor a wealth of newspaper world detail, a lot of rough and tumble movement and a forceful performance by its star, Gene Evans. It's a natural for exploitation.

"Park Row," set in 1880, traces the rise in the newspaper world of Evans after he has been fired by beautiful Mary Welch, publisher of an unscrupulous and untidy sheet called *The Star*. With the aid of a couple of cronies, Evans founds the *New York Globe* and has as his Volume 1, No. 1 scoop, the story of Steve Brodie's leap into fame from the Brooklyn Bridge. According to Fuller's script, Evans is responsible for most of the innovations made in modern newspaper production and layout, as well as being a neat coiner of trade jargon. It is under Evans' direction that the first page one cartoon is featured and that Mergenthaler perfected today's modern linotype machine.

The story conflict, between the rival newspapers and publishers, is brought to its climax when Evans' sheet sponsors the drive to raise funds for the Statue of Liberty pedestal. This natural circulation booster spurs Miss Welch and her crew to violent measures, pictured in chilling detail and making for excitement and suspense. Evans' fight for right and editorial integrity is eventually successful when Miss Welch, seeing the error of her ways, calls off her wolves and joins the crusade. She also loves the guy.

There is much talk about what makes a newspaperman great and the loyalties of the fourth estate which newspapermen themselves might find cloying. The average audience, however, should find such talk informative as well as entertaining. The large supporting cast includes Bela Kovacs as the linotype inventor, Herbert Heyes as an oldtime newspaperman who takes stories on his cuffs and even writes his own obituary, and George O'Hanlon as the imperishable Steve Brodie. Camerawork and settings add mightily to create proper atmosphere.

Dedicated to the working press of the nation, the picture provides much material for a wide variety of local newspaper tie-ups and similar exploitation.

*Seen at United Artists screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.*

## SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

Release date, August 12. Running time, 83 minutes. UA No. 15811. General audience classification.  
Phineas Mitchell.....Gene Evans  
Charity Hackett.....Mary Welch  
Ottmar Mergenthaler.....Bela Kovacs  
Herbert Heyes, Tina Rome, George O'Hanlon, J. M. Kerrigan, Forrest Taylor, Don Orlando, Neyle Morrow, Dick Elliott, Stuart Randall, Dee Pollock, Hal K. Dawson

## FOREIGN REVIEWS

### The Strange Ones

**Mayer-Kingsley—French with English subtitles**

Based on Jean Cocteau's famed novel, "Les Enfants Terribles," this is art product with a capital "A," and chances are there will be a good many sophisticates who, after seeing the film, will be coming out wondering what it's all about and why.

"The Strange Ones" is certain to arouse conflicting opinions and it can hardly be called "entertainment" in the accepted sense of the word, but regardless of its merits it is a disturbing, exceedingly well acted picture whose impressions linger in the mind. There are the Cocteau addicts who will undoubtedly appreciate the weird and broken pattern of the Frenchman's work, which mingles stark realism with the gross, shadowy distortions of a fevered imagination. Others are as likely to dismiss "The Strange Ones" as a senseless waste of time and celluloid, a decadent expression with the pallor of a sick-room.

Jean Pierre Melville produced and directed, making the film an accurate reproduction of the Cocteau novel. Cocteau's voice breaks in on the sound track from time to time with mysterious phrases. Nicole Stephanie and Edouard Dermithe play the leads of the strange brother and sister, a quarrelsome pair who spend most of their time in a cluttered bedroom in conversations that will baffle even the most well-meaning. Renee Cosima and Jacques Bernard take the parts of their puzzled friends and Renee is in on the climax which is slightly disgusting. Bach and Vivaldi music is used for background and it provides a measure of sanity amidst the film's emotional blur.

*Seen at the Paris theatre, New York, before a quiet afternoon audience. Reviewer's Rating: Good.—FRED HIFT.*

Release date, July, 1952. Running time, 95 minutes. Adult audience classification.  
Elizabeth.....Nicole Stephanie  
Paul.....Edouard Dermithe  
Agathe.....Renee Cosima  
Dargelos.....Jacques Bernard  
Gerard.....Melvyn Martin  
Michael.....Melvyn Martin

### Anna

**Lux Film—Italian with English subtitles**

Those who enjoyed the shapely appeal of Silvana Mangano in "Bitter Rice" here will find her again teamed with Vittorio Gassman in a part that combines some of the old Silvana with a new one. The transitions are somewhat startling at times, but "Anna" is an enjoyable picture on the whole and under the expert di-

(Continued on following page)

(Continued from preceding page)

rection of Alberto Lattuada is alternately emotional and starkly realistic. The setting is a large hospital in Milan where Silvana—Sister Anna—works as a novice. Loved and appreciated by patients and doctors alike, her past intrudes on her sheltered present when they bring in Raf Vallone, victim of an auto accident. There unfolds, in flashback fashion, a strange story of an unhappy girl, torn between Raf who offered love and marriage, and Vittorio who holds a great attraction for her. Eventually, Raf shoots Vittorio—and accidentally also Anna—who goes to the hospital and finds her calling. Raf wants her to leave the hospital with him but in the climax she realizes where her place really is. Silvana's performance isn't outstanding but her beauty and gracefulness brighten the screen. She does one very good song number. It is probably only fair to point out that the picture does not imply that all nuns live such a tense and emotional inner life, nor that they are torn by such doubts as plague Miss Mangano. Gassmann and Vallone are good and so are Gaby Morlay as the strict Mother Superior and Jacques Dumesnil as Professor Ferri.

Seen at a New York screening room. *Reviewer's Rating: Good*—F. H.

Release date, Oct. 12, 1952. Running time, 131 minutes. General audience classification.

Anna.....Silvana Mangano  
Mother Superior.....Gaby Morlay  
Andre.....Raf Vallone  
Professor Ferri.....Jacques Dumesnil  
Vittorio.....Vittorio Gassmann

## ADVANCE SYNOPSIS

### WINGS OF DANGER

(Lippert)

PRODUCER: Anthony Hinds. DIRECTOR: Terence Fisher. PLAYERS: Zachary Scott, Robert Beatty, Kay Kendall.

DRAMA. Zachary Scott, a pilot for a private British airline, starts out by trying to locate a comrade who disappeared in a flight over the English Channel and ends up by cracking a counterfeiting ring, which has used the airline to smuggle their loot across international frontiers. Among the suspects are Robert Beatty, the lost comrade, and Naomi Chance, his sister, whom Scott loves.

### SKY FULL OF MOON

(MGM)

PRODUCER: Sidney Franklin, Jr. DIRECTOR: Norman Foster. PLAYERS: Carleton Carpenter, Jan Sterling.

COMEDRAMA. Young Carleton Carpenter's one great dream is to enter the famous Las Vegas Hellsorado Rodeo and with his meagre stake he arrives in the city. He hasn't enough to enter the contests, though, until with the help of a change-girl, Jan Sterling, he makes a haul from the slot machines. The girl, however, soon parts the boy from his gold. After some comic and dramatic events, Jan has a change of heart and Carpenter gets his big chance, with unexpected results.

### NIGHT WITHOUT SLEEP

(20th-Fox)

PRODUCER: Robert Bassler. DIRECTOR: Roy Baker. PLAYERS: Linda Darnell, Gary Merrill, Hildegarde Neff.

DRAMA. Gary Merrill, brilliant young composer, awakens in his wife's Long Island home after a drunken night on the town and tries to reconstruct the events of the preceding 24 hours. He thinks he has murdered someone, but he can't remember whether it was his wife, June Vincent; his mistress, Hildegarde Neff, or his new found actress-friend, Linda Darnell. Through a series of flashbacks he is finally able to learn the gruesome truth of the present.

### THE JUNGLE

(Lippert)

PRODUCER-DIRECTOR: William Berke. PLAYERS: Rod Cameron, Caesar Romero, Marie Windsor.

DRAMA. Filmed entirely in India, the story

follows the adventures of a strange expedition into the jungles of India to find the source of elephant raids on native villages. Making up the expedition are Marie Windsor, a native princess; Caesar Romero, her adviser and suitor, and Rod Cameron, American hunter also in love with Miss Windsor. The action features scenes of jungle life never-before-photographed, including a battle between a Bengal tiger and an Indian black bear.

### BATTLE ZONE

(Allied Artists)

PRODUCER: Walter Wanger. DIRECTOR: Lesley Selander. PLAYERS: John Hodiak, Stephen McNally, Linda Christian.

DRAMA. John Hodiak, a photographic expert, reenlists in the Marines where he again runs into his old wartime buddy, Stephen McNally, who has taken over Hodiak's former girl, Linda Christian, a Red Cross girl. The Marines and the Red Cross shortly later are sent to Korea, where Hodiak's abilities with a camera are instrumental in the success of a big drive, but never succeed in the winning back of Miss Christian.

### TALES OF ROBIN HOOD

(Lippert)

PRODUCER: Hal Roach, Jr. DIRECTOR: James Tinling. PLAYERS: Robert Clarke, Mary Hatcher.

ADVENTURE. Robert Clarke plays the title role in these further adventures of the Rogue of Sherwood Forest. The story concerns his continuing battle against the Sheriff of Nottingham and his eventually successful suit for the hand of Maid Marian, played by Mary Hatcher.

### O. HENRY'S FULL HOUSE

(20th-Fox)

PRODUCER: Andre Hakim. DIRECTORS: Henry Hathaway, Henry Koster, Jean Negulesco, Howard Hawks, Henry King. PLAYERS: Dale Robertson, Richard Widmark, Marilyn Monroe, Charles Laughlin, Anne Baxter, Jean Peters, Fred Allen, Oscar Levant, Farley Granger, Jeanne Crain.

OMNIBUS. An all-star cast brings five of O. Henry's best short stories of love, irony and retribution to the screen. Introduced by author John Steinbeck, the film includes "The Clarion Call," "The Cop and The Anthem," "The Last Leaf," "The Ransom of Red Chief" and "The Gift of The Magi."

### MAN BAIT

(Lippert)

PRODUCER: Anthony Hinds. DIRECTOR: Terence Fisher. PLAYERS: George Brent, Marguerite Chapman.

DRAMA. George Brent, a bookshop owner, is blackmailed by a pretty assistant, Diana Dors, for a moment of meaningless flirtation. A letter from Miss Dors to Brent's wife is the cause of the latter's having a fatal heart attack and when Miss Dors is found wantonly murdered, all clues point to Brent. His innocence is proven only after many adventures, shared with him by Marguerite Chapman, another lovely assistant.

### MILLION DOLLAR MERMAID

(MGM)

PRODUCER: Mervyn Leroy. DIRECTOR: Arthur Hornblow, Jr. PLAYERS: Esther Williams, Victor Mature, Walter Pidgeon. Technicolor.

MUSICAL. Esther Williams here is very appropriately cast in the central role of this musical biography of Annette Kellerman, Australian born beauty who won fame and fortune throughout the world at the turn of the century for her swimming feats. The film traces her rise to fame, from Sidney, to London, Boston, the New York Hippodrome and Hollywood, where she publicized the one-piece bathing suit. Victor Mature portrays her true-love who also was her manager. Walter Pidgeon plays her father. Musical numbers and water ballets highlight the film.

### OLD OKLAHOMA PLAINS

(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Rex Allen, Slim Pickens.

WESTERN. Out in the old Oklahoma of 1926, Rex Allen and his sidekick, Slim Pickens, aid the Army in conducting a series of tests on the relative values of tanks vs. horses. A band of local horse-breeders conspire to prove the worthlessness of the tanks, only to be foiled by Rex. The Republic Rhythm Riders are on hand to sing "The Lonesome Road," "The Old Chisholm Trail" and "Dese Bones."

### WAY OF A GAUCHO

(20th-Fox)

PRODUCER: Philip Dunne. DIRECTOR: Jacques Tourneur. PLAYERS: Gene Tierney, Rory Calhoun, Richard Boone. Technicolor.

DRAMA. Gene Tierney, a high-born white aristocrat, falls in love with Rory Calhoun, one of the most famous of all Argentine gauchos in 1875. Rugged, individualistic, a true man of the pampas, Calhoun bolts from a forced tour of duty in the Army and carries Miss Tierney off to a life of outlawry with him. Retribution comes inevitably when Miss Tierney insists they get married when she learns she is to have a baby. The outlaw is captured as they make their way to the church, but a short prison term is indicated.

### HELLGATE

(Lippert)

PRODUCER: John C. Champion. DIRECTOR: Charles Marquis Warren. PLAYERS: Sterling Hayden, Joan Leslie.

WESTERN. In the little town of Brandon, Kansas, in 1867, Sterling Hayden is unjustly accused of aiding a band of guerilla outlaws and sentenced to Hellgate prison, a desolate catacomb-like on the Mexican border. The unbelievably hard conditions at the prison are accentuated by warden Ward Bond, whose wife and daughter were murdered by guerrillas. An unexpected typhus epidemic, however, leads Hayden to a way of proving his innocence so that he can return to his wife, Joan Leslie.

### MONTANA INCIDENT

(Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Lewis Collins. PLAYERS: Whip Wilson, Rand Brooks, Noel Neill, Peggy Stewart.

WESTERN. Surveying a railway line through open range country, Whip Wilson and Rand Brooks get a hostile reception from cattleman Hugh Prosser. Prosser's daughter, Peggy Stewart, tries to bribe Wilson and Brooks and eventually sets a trap for them. There is a fight between Prosser's men and homesteaders. Peggy is killed by one of her own men at the climax.

### SECRET PEOPLE

(Lippert)

PRODUCER: Sidney Cole. DIRECTOR: Thorold Dickinson. PLAYERS: Valentina Cortesa, Audrey Hepburn.

DRAMA. Two refugee sisters, Valentina Cortesa and Audrey Hepburn, get involved with an underground movement whose headquarters are in Paris in 1937 and whose aim is to organize opposition to a European dictator responsible for the death of the girls' father. Miss Cortesa turns informer, against her will, and is murdered by other underground members as the whole ring is taken into custody by the police.

### THE SNOWS OF KILIMANJARO

(20th-Fox)

PRODUCER: Darryl F. Zanuck. DIRECTOR: Henry King. PLAYERS: Gregory Peck, Susan Hayward, Ava Gardner, Hildegarde Neff. Technicolor.

DRAMA. On a hot African plain, in the shadow of Kilimanjaro, said to be the highest mountain in Africa, writer Gregory Peck lies dangerously close to death from an infection in

his leg. With him is his wealthy wife, Susan Hayward, who attends him, hoping against hope that medical aid will arrive in time. During the wait, Peck mulls over his past life and the circumstances that have brought him to his present existence. He thinks back over the adventure and the women in his life—beautiful Ava Gardner for whose death he feels responsible, and Hildegard Neff, a cold countess. Peck feels his life has been a failure until circumstances, present and past, combine to show him the way to a richer life with Miss Hayward.

#### PIRATE SUBMARINE

(Lippert)

PRODUCER: H. Vincent Brechignac. DIRECTOR: Georges Pecclet. PLAYERS: Pierre Dudan, Gerard Landry.

DRAMA. Based on the log of the French submarine, Casablanca, "Pirate Submarine" tells the story of a French naval vessel that escaped the scuttling of the fleet at Toulon in 1942 and joined the Allied fleet as a phantom submarine, running blockades and playing an important part in the landings at Salerno and Corsica.

#### SHORT SUBJECTS

##### PLANE GOOFY (20th-Fox)

Terrytoon in Technicolor (5228)

A persistent salesman maneuvers a stubborn old farmer into an airplane in the interests of selling the old codger on buying one of his own. The flight that ensues is wild and fantastic and convinces the farmer more than ever that his place is on the ground.

Running time 7 minutes

##### BILLY MAY AND HIS ORCHESTRA

(Universal)

Name Band Musical (7310)

Billy May and his orchestra play six numbers, including "Don't Blame Me," "Except for Lovin' You" and "I'm Gonna Be a Bad Girl." Vocals are supplied by Marion Colby and the Page Cavanaugh Trio.

Running time 15 minutes

##### OILY HARE (Warner Bros.)

Bugs Bunny Special (8730)

Bugs Bunny clashes with a Texas oil millionaire who wishes to drill right through Bugs' house. The contest inevitably goes in the rabbit's favor when he brings in his own gusher—of carrots!

Running time 7 minutes

#### THE LITTLE HOUSE (RKO)

Walt Disney Cartoon in Technicolor (24118)

In the beginning the little house is happy on its hilltop perch in the country, inhabited by a happy couple and happy children. Soon, however, a couple of haughty Victorian mansions are built on either side of her, and eventually they give way to tenement buildings. Life gets bleaker and bleaker for the little house as the tenements in turn give way to towering skyscrapers. Suddenly then, life takes a turn for the better. Some fifty years after her construction, the little house is once again moved to the country, again on top of a hill with a happy family to shelter.

Running time 8 minutes

#### WITCH DOCTOR (Ritter Lerner Young Associates)

Dance Featurette

Jean Leon Destine, Haiti's famous national dancer, is featured doing his own stylized version of a Haitian voodoo ritual, in which a witch doctor dances an evil spirit out of a possessed woman. This short is one of two chosen to appear at both the Edinburgh and Venice film festivals this summer.

Running time 10 minutes

#### OPEN UP THAT GOLDEN GATE (Warner Bros.)

Technicolor Special (8008)

Here is a history of California, from the Gold Rush Days to the present. The script, written by Owen Crump, points out how history today is repeating itself, with another rush to California—many times the size of the one in '49—and consisting of big industries as well as individual families.

Running time 20 minutes

#### AQUA CHAMPS (RKO)

Sportscope (34301)

The country's outstanding feminine swimming and diving stars go through their paces at the national competition held annually at Daytona, Florida, under the auspices of the Amateur Athletic Union. Among those seen are Marge Hulton, Jackie Lavine, Ann Cutis, Maureen O'Brien, Pat McCormick and Paula Myers.

Running time 7 minutes

#### MOUSIE COMES HOME (Universal)

Walter Lantz Technicolor Cartune (7329)

(Re-release)

Completely frustrated in their efforts to rid their house of a pesky little mouse, Andy Panda

and his dog, Milo, move out, leaving the mouse in desolate loneliness. The mouse considers, and even attempts, suicide, but before he can be successful, finds the address of Andy's new house and promptly joins the unhappy pair.

Running time 7 minutes

#### THE BUG PARADE (Warner Bros.)

Blue Ribbon Technicolor Cartoon (8311)

(Re-release)

Well-known insects and some of their more irritating habits are held up for satire and a few belly laughs.

Running time 7 minutes

#### FAIR WEATHER FRIENDS (Universal)

Walter Lantz Technicolor Cartune (7330)

(Re-release)

Woody Woodpecker and the wolf are the best of pals until they are shipwrecked without food. The two begin eyeing one another as prospective meal material and it's a knockdown, drag-out fight, until they discover another source of sustenance. Woody, however, fixes it so that the wolf will never again get ideas about woodpecker stew.

Running time 7 minutes

#### THE WRONG ROOM (RKO)

Leon Errol Comedy (33703) (Re-Release)

Professor Leon Errol, an authority on how to be charming, forgets all he knows as the result of a few too many drinks and turns the entire Ocean View Hotel into an uproar. Also involved are his wife, his lawyer and his lawyer's wife, a blonde cutie whom Leon mistakenly thinks he has bigamously married.

Running time 19 minutes

#### TRIAL BY TRIGGER (Warner Bros.)

Featurette (8106) (Re-release)

Handsome Bob Shayne, owner of a California mill and lumber company, is the object of the swindling attempts of a big middle-west lumber baron. The plans are thwarted, however, when lovely Cheryl Walker, the baron's traveling companion, falls in love with Shayne and alerts him to the baron's schemes.

Running time 20 minutes

#### FARMING IN SOUTH CHINA (Universal)

The Earth and Its Peoples (7370)

The life of a farmer in South China is seen through the eyes of young Kim, whose family has labored in the crowded Si River Valley for centuries.

Running time 19 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1444-1445 issue of July 12, 1952.

Feature Product by Company starts on Page 1405, issue of June 14, 1952.

For exploitation see Managers' Round Table section.

\*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
AARON Slick from Punkin Crick (color) (5119)	Para. Alan Young-Dinah Shore	Apr., '52	95m	Feb. 23	1245	AYC	A-2	Good
About Face (color) (122)	WB Gordon MacRae-Eddie Bracken	May 31, '52	94m	Apr. 12	1313	AYC	A-2	Good
Actors and Sin	UA Edward G. Robinson-Marsha Hunt	July 18, '52	85m	May 31	1382		A-2	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S) Synopsis Issue	Page		L. of D.		
Affair in Trinidad	Col. Rita Hayworth-Glenn Ford	Sept., '52	98m	Aug. 2	1470		B	Fair	
African Queen (C)*	UA Humphrey Bogart-Katharine Hepburn	Mar. 21, '52	104m	Dec. 29	1169		A-2	Very Good	
African Treasure (5207)	Mono. Johnny Sheffield-Donna Martell	June 8, '52	70m	May 31	1383		A-1	Good	
Against All Flags (color)	Univ. Errol Flynn-Maureen O'Hara	Dec., '52		July 12 (S)	1443				
Aladdin and His Lamp (color) (5299)	Mono. Patricia Medina-John Sands	Feb. 24, '52	67m	Feb. 9	1230	AY	B	Very Good	
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Meadow Pierre Fresnay	Not Set	90m						
Anne (Ital.)	Lux Silvano Manganio-Vittorio Gassmann	Oct. 12, '52	111m	Aug. 9	1477			Good	
Another Man's Poison	UA Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair	
Anything Can Happen (5117)	Para. Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253	AYC	A-1	Very Good	
Apache Country	Col. Gene Autry	May, '52	62m	May 24	1374	AYC	A-1	Good	
Arctic Flight (5210)	Mono. Wayne Morris-Alan Hale, Jr.	Aug. 18, '52	78m	Aug. 2	1470			Good	
Army Bound	Mono. Stanley Clements	Oct. 5, '52		July 12 (S)	1443		A-1		
Assignment-Paris	Col. Dana Andrews- Maria Toren	Not Set		July 12 (S)	1442				
At Sword's Point (color) (220)	RKO Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good	
Atomic City, The (5120)	UA Michael Moore-Nancy Gates	June, '52	85m	Apr. 12	1314	AYC	A-1	Good	
BAL Tabarin (5129)	Rep. Muriel Lawrence-William Ching	June 1, '52	84m	June 28	1426		B	Good	
Barbed Wire (474)	Col. Gene Autry	July, '52	61m	July 5	1433		A-1	Good	
Battle at Apache Pass (color) (217)	Univ. John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306	AYC	A-1	Good	
Battle Zone (AA-22)	AA John Hodiak-Linda Christian	Sept. 28, '52		Aug. 9 (S)	1478				
Because You're Mine (color)	MGM Mario Lanza-Doretta Morrow	Oct., '52	103m	July 12 (S)	1443				
Belle of New York (223) (color)	MGM Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good	
Belles on Their Toes (color) (213)*	20th-Fox Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305	AYC	A-1	Very Good	
Bend on the River (color) (212)*	Univ. James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent	
Beware, My Lovely	RKO Ida Lupino-Robert Ryan	Not Set	77m	Aug. 2	1470			Good	
Big Jim McLain (131)	WB John Wayne-Nancy Olson	Aug. 30, '52							
Big Sky, The	RKO Kirk Douglas-Elizabeth Threatt	Aug., '52	140m	July 12	1441			Excellent	
Big Trees, The (color) (117)	WB Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229	AY	A-2	Good	
Black Hills Ambush (5172)	Rep. Allan Rocky Lane	May 20, '52	54m	June 14	1399		A-1	Good	
Black Swan, The (258) (color)	20th-Fox Tyrone Power-Maureen O'Hara	(reissue) July, '52	85m	Oct. 17, '42				Good	
Blazing Forest, The (color)	Para. John Payne-Susan Morrow	Dec., '52		Apr. 19 (S)	1322				
Bonnie Prince Charlie (C) (Brit.)	Snader David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair	
Boots Malone (419)	Col. William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good	
Border Saddlemates (5143)	Rep. Rex Allen	Apr. 15, '52	67m	May 10	1358	AYC	A-1	Good	
Brave Warrior (color)	Col. Jon Hall-Christine Larsen	June, '52	73m	May 17	1366	AY	A-1	Good	
Brigand, The (color)	Col. Anthony Dexter-Jody Lawrence	June, '52	94m	May 31	1383	AY	B	Good	
Bright Victory (208)	Univ. Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	1313	AYC	A-1	Excellent	
Bronco Buster (color) (219)	Univ. John Lund-Scott Brady	May, '52	80m	Apr. 12	1313	AYC	A-1	Good	
Buffalo Bill in Tomahawk Territory	UA C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average	
Bugles in the Afternoon (color) (116)	WB Ray Milland-Helene Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good	
CALIFORNIA Conquest (color)	Col. Cornel Wilde-Teresa Wright	July, '52	79m	June 14	1398	AY	A-1	Good	
Captain Pirate (color) (431)	Col. Louis Hayward-Patricia Medina	Aug., '52	85m	July 26	1462	AYC		Good	
Captive City	UA John Forsythe	Apr. 11, '52	91m	Mar. 29	1297	AY	A-2	Very Good	
Captive of Billy the Kid (5046)	Rep. Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average	
Carbine Williams (231)	MGM James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321	AY	A-2	Very Good	
Caribbean (C) (5202)	Para. Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	1469			Very Good	
Carrie (5123)	Para. Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	1397		B	Excellent	
Carson City (color) (123)	WB Randolph Scott-Lucille Norman	June 14, '52	87m	May 3	1349	AYC	A-1	Very Good	
Cat People, The (267)	RKO Simone Simon-Kent Smith	(reissue) Feb., '52	73m	Nov. 14, '42				Good	
Chicago Calling	UA Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good	
Christmas Carol, A (Brit.)	UA Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent	
Cimarron Kid, The (color) (213)	Univ. Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good	
Clash by Night (229)*	RKO Barbara Stanwyck-Paul Douglas	June, '52	105m	May 17	1366	A	A-2	Good	
Cloudburst (Brit.)	UA Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair	
Clouded Yellow, The (Brit.)	Col. Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6	1049	AY	A-2	Good	
Colorado Sundown (5141)	Rep. Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good	
Confidence Girl	UA Tom Conway	June 20, '52	81m	June 7	1390		A-2	Good	
Cripple Creek (color)	Col. George Montgomery-Karin Booth	July, '52	78m	June 28	1427	AY	A-1	Good	
Cry, the Beloved Country (Brit.)	UA Canada Lee-Sidney Poitier	Aug. 22, '52	96m	Jan. 26	1213		A-2	Excellent	
DANGER Is a Woman (French)	Discina Henry Vidal-Maria Mauban	May, '52	92m	Apr. 26	1330		C	Good	
David and Bathsheba (color)* (203)	20th-Fox Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent	
Dead Man's Trail (5243)	Mono. Johnny Mack Brown-Barbara Allan	Sept. 21, '52	59m	May 17 (S)	1367		A-1		
Deadline, U.S.A. (215)	20th-Fox Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282	AY	B	Very Good	
Death of a Salesman (423)	Col. Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent	
Decision Before Dawn* (205)	20th-Fox Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent	
Denver and Rio Grande (C) (5115)	Para. Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298	AY	A-1	Fair	
Desert Passage (230)	RKO Tim Holt-Joan Dixon	May, '52	60m	May 24	1374	AY	A-2	Average	
Desert Pursuit (5209)	Mono. Wayne Morris	May 11, '52	71m	May 17 (S)	1367		A-1	Good	
Devil Makes Three, The	MGM Gene Kelly-Pier Angeli	Sept., '52	91m	May 17 (S)	1367				
Diplomatic Courier (222)	20th-Fox Tyrone Power-Patricia Neal	July, '52	97m	June 21	1417	AY	A-2	Excellent	
Dishonored Lady	Astor Hedy Lamarr-Dennis O'Keefe	(reissue) Feb. 1, '52	85m	Apr. 26, '47				Good	
Distant Drums (color) (111)*	WB Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good	
Don't Bother to Knock (224)	20th-Fox Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	1453	A	B	Very Good	
Down Among the Sheltering Palms (color)	20th-Fox Mitzi Gaynor-David Wayne	June, '52		Jan. 12 (S)	1186		B		
Dreamboat (223)	20th-Fox Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26	1461		A-2	Excellent	
Duel at Silver Creek, The (C) (228)	Univ. Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	1442		A-1	Good	
EDWARD and Caroline (French)	Comm. Daniel Gelin-Anne Vernon	Apr., '52	90m	May 3	1350	AY		Good	
Encore (Brit.) (5122)	Para. Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305		A-2	Excellent	
Everything I Have Is Yours (color)	MGM Marge and Gower Champion	Oct., '52							
FABULOUS Senorita (5125)	Rep. Eitelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298	AY	A-2	Good	
Faithful City, The (Israel) (273)	RKO Jamie Smith-John Slater	May, '52	86m	Apr. 5	1306	AY	A-1	Very Good	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=Synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Family Secret, The (414)	Col.	John Derek-Lee J. Cobb	Dec. '51	85m	Oct. 27	1074	AY	B	Good
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7 '52						
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov. '51	74m	Nov. 17	1110		A-2	Good
Fearless Fagan (241)	MGM	Janet Leigh-Carlton Carpenter	Aug. '52	79m	July 12	1441		A-1	Very Good
Feudin' Fools (5213)	MGM	Leo Gorcey-Huntz Hall	Sept. 21 '52	53m	July 5	(S) 1434		A-1	
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25 '52	78m	May 10	1357	AY	A-2	Good
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan. '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The (424)	Col.	Robert Cummings-Barbara Hale	Feb. '52	89m	Jan. 26	1214	AY	A-2	Very Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar. '52	108m	Feb. 16	1237	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec. '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan. '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb. '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar. '52	83m	Mar. 8	1261	AY	A-2	Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11 '52	93m	Jan. 26	1214	A	A-2	Very Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10 '52	72m	Jan. 26	1215		A-1	Very Good
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Apr. 1 '52	95m	June 21	1418		A-2	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
Francis Goes to West Point (224)	Univ.	Donald O'Connor-Lori Nelson	July '52	81m	June 14	1397	AYC	A-1	Very Good
GALLOPING Major, The (Brit.)	Souvaire	Basil Radford-Janette Scott	Dec. 19 '51	82m	Oct. 13	1058			Good
Gambler and the Lady (5118)	Lippert	Dane Clark	Nov. 5 '52						
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan. '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The (232)	MGM	June Allyson-Arthur Kennedy	May '52	93m	Mar. 22	1289	AY	A-1	Very Good
Glory Alley (234)	MGM	Leslie Caron-Ralph Meeker	June '52	79m	May 24	1373	A	B	Good
Gobs and Gals (5128)	Rep.	Bernard Bros.-Cathy Downs	May 1 '52	88m	May 3	1350	AYC	A-2	Very Good
Gold Fever (5220)	Mono.	John Calvert-Ralph Morgan	June 15 '52	63m	July 5	(S) 1434		A-1	
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323		B	
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7 '51	75m					
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28 '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15 '52	121m	Dec. 9 '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 21 '52	52m				A-1	
HALF-Breed (color) (228)	RKO	Robert Young-Janis Carter	May '52	81m	Apr. 19	1321	AY	B	Good
Happy Time, The	Col.	Charles Boyer-Louis Jourdan	Not Set				AY	A-2	
Harem Girl, The (422)	Col.	Joan Davis-Paul Marion	Feb. '52	70m	Jan. 19	1194	AY	A-1	Good
Has Anybody Seen My Gal? (226) (color)	Univ.	Piper Laurie-Charles Coburn	July '52	89m	June 14	1397	AYC	A-1	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb. '52	54m	Feb. 16	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5 '52	87m	Aug. 9	(S) 1478			
Here Come the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 29 '52	89m	June 14	1398		A-2	Good
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb. '52	76m	Jan. 19	1193	AYC	A-1	Good
High Noon	UA	Gary Cooper-Grace Kelly	July 30 '52	85m	May 3	1349	AY	A-2	Very Good
High Treason (Brit.)	Pacemaker	Liam Redmond-Mary Morris	May '52	90m	May 31	1382		A-1	Excellent
Hired Guns (5254)	Mono.	Whip Wilson	Nov. 9 '52		July 12	(S) 1443			
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23 '52	64m				A-1	
Holiday for Sinners (239)	MGM	Keenan Wynn-Janice Rule	July '52	72m	June 28	1426	A	A-2	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan. '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15 '52	98m	Feb. 23	1246	AY	A-1	Good
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct. '52						
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	Not Set	79m	June 21	(S) 1419			
House of Horrors	Realtar	Robert Lowery-Virginia Grey (reissue)	Jan. '52	65m	Mar. 9 '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb. '52	117m					
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct. '52						
I DON'T Care Girl, The (C)	20th-Fox	Mitsi Gaynor-Davis Wayne	Not Set		May 10	(S) 1358			
I Dream of Jeanie (color) (5106)	Rep.	Ray Middleton-Muriel Lawrence	June 1 '52	90m	June 14	1398	AYC	A-1	Good
I Walked with a Zombie (272)	RKO	Frances Dee-Tom Conway (reissue)	Apr. '52	69m					
I Want You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan. '52	102m	Nov. 3	1093	AY	A-2	Good
I'll Get You	Lippert	George Raft	Dec. 10 '52						
I'll Never Forget You (formerly Man of Two Worlds) (color) (142)	20th-Fox	Tyrone Power-Ann Blyth	Dec. '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12 '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realtar	Olsen and Johnson (reissue)	Feb. '52	69m					
Indian Uprising (color) (417)	Col.	George Montgomery-Audrey Long	Jan. '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	MGM	Dorothy McGuire-Van Johnson	Feb. '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4 '52	93m	Aug. 2	1470	A	B	Fair
Island Rescue (Brit.)	Univ.	David Niven-Glynis Johns	June '52	87m	June 28	1426	AYC	A-1	Excellent
It Grows on Trees	Univ.	Irene Dunne-Dean Jagger	Nov. '52		July 26	(S) 1463			
It's a Big Country (215)	MGM	All Star Cast	Jan. 4 '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	June 21 '52	107m	June 21	1417	AYC	A-1	Excellent
Ivory Hunter (color) (Brit.)	Univ.	Anthony Steel-Dinah Sheridan	June '52	97m	May 24	1373	AYC	A-1	Very Good
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12 '52	78m	Apr. 5	1306	AYC	A-1	Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan. '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23 '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22 '51	119m					
Johnny and the Giant Killer (5116) (color)	Lippert	Animation	Nov. 20 '52						
Jumping Jacks (5211)*	Para.	Dean Martin-Jerry Lewis	July '52	96m	June 7	1389	AYC	A-1	Excellent
Junction City (486)	Col.	Charles Starrett-Smiley Burnette	July '52	54m	July 5	1433		A-1	Good
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1 '52	74m	Aug. 9	(S) 1478			
Jungle Jim in the Forbidden Land (429)	Col.	Johnny Weissmuller-Angela Greene	Mar. '52	65m	Mar. 8	1262	AYC	A-1	Good
Just Across the Street (223)	Univ.	Ann Sheridan-John Lund	June '52	79m	May 31	1382	AY	A-2	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) Synopsis		RATINGS		
				Issue	Page	Nat'l Groups	L. of D.	Herald Review
Just for You (color) (5201)	Para.	Bing Crosby-Jana Wyman	Sept., '52	95m	Aug. 2	1469		
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	90m	Jan. 19	1193	AY	A-2 Excellent
KANGAROO (color) (217)*	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	84m	May 24	1373	AY	A-2 Good
Kansas Territory (formerly Vengeance Trail) (5225)	Mona	Bill Elliott-Peggy Stewart	May 20, '52					
Kid from Broken Gun	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	May 24	1374		A-1 Good
Kid Monk Baroni	Realart	Richard Rober-Bruce Cabot	May, '52	80m	Apr. 26	1329		B Average
Konga, The Wild Stallion (418)	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52	65m				
LADY in the Iron Mask (218)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1 Good
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	91m	May 1, '43			Good
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	87m	Feb. 23	1246		A-2 Average
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	80m	Dec. 1	1125		B Fair
Laramie Mountains (485)	Col.	Charles Starrett-Smiley Burnette	Apr., '52	54m	Apr. 12	1314	AYC	A-1 Fair
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	88m	Jan. 5	1177	A	B Good
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52	67m	June 14	1398	AY	A-1 Good
Last Train from Bombay	Col.	Jon Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471		A-1 Average
Laura (252)	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	88m	Oct. 14, '44			Good
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	54m	Mar. 29	1298	AY	A-2 Good
Leave Her to Heaven (color) (255)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	110m	Dec. 29, '45			Good
Leopard Man, The (270)	RKO	Dennis O'Keefe-Margo	(reissue) May, '52	66m				
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462		Good
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortesa	Mar. 24, '52	122m	Mar. 22	1291		A-2 Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	77m	Oct. 27	1073	A	B Good
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	93m	Nov. 3	1094	A	B Good
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	83m	Mar. 22	1290	AYC	B Good
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52	79m	May 3	1350		B Average
Loose Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	90m	Dec. 22	1161	AY	A-1 Very Good
Lost in Alaska (229)	Univ.	Abbott & Costello-Miltzi Green	Aug., '52	76m	July 26	1462		Good
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	81m	Feb. 9	1230	AY	A-2 Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2 Excellent
Lure of the Wilderness (formerly Land of the Trembling Earth) (color)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461		A-1 Very Good
Lydia Bailey (color) (219)	20th-Fox	Anne Francis-Dale Robertson	June, '52	89m	May 31	1381	AY	A-2 Very Good
MA AND PA Kettle at the Fair (216)	Univ.	Marjorie Main-Percy Kilbride	Apr., '52	87m	Mar. 22	1290	AYC	A-1 Very Good
Macao (224)*	RKO	Robert Mitchum-Jane Russell	Apr., '52	80m	Mar. 29	1297	A	B Good
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52	78m	Aug. 9	(S) 1478		A-2
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52	51m				A-1
Man in the Saddle (color) (420)	Col.	Randolph Scott-Joan Leslie	Dec., '51	87m	Nov. 17	1109	A	A-2 Good
Man in the White Suit (282) (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	85m	Apr. 5	1306	AY	A-1 Very Good
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52	82m				
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 3, '52	98m	Apr. 5	1305	AY	A-2 Very Good
Marrying Kind, The (425)*	Col.	Judy Holliday-Aldo Ray	Apr., '52	93m	Mar. 15	1281	AY	A-2 Excellent
Maytime in Mayfair (Brit.) (C)	Realart	Anne Neagle-Michael Wilding	Apr., '52	94m	Apr. 16	1329		A-2 Fair
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	88m	Jan. 19	1193	AY	A-2 Good
Merry Widow, The (color)	MGM	Lana Turner-Fernando Lamas	Sept., '52	105m	July 12	1441		A-2 Excellent
Million Dollar Mermaid (color)	MGM	Ether Williams-Victor Mature	Not Set		Aug. 9	(S) 1478		
Miracle of Our Lady of Fatima (color)	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m				
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	103m	Nov. 24	1117	AY	B Excellent
Monkey Business	20th-Fox	Cary Grant-Marilyn Monroe	Sept., '52					
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 17, '52	54m	Aug. 9	(S) 1478		
Montana Territory (color)	Col.	Lon McAllister-Wanda Hendrix	June, '52	64m	June 7	1389	AY	A-1 Good
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec., '51	74m	Dec. 3, '32	27		
Mummy's Curse, The	Realart	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51	60m				
Murder in the Cathedral (Brit.)	Classic	Fr. John Groser-Alexander Gauge	Mar. 25, '52	140m	Apr. 5	1307		A-1 Good
Mutiny (color)	UA	Patric Knowles-Angela Lansbury	Mar. 14, '52	77m	Mar. 1	1254	AY	A-1 Fair
My Favorite Spy (5110)*	Para.	Bob Hope-Hedy Lamarr	Dec., '51	93m	Oct. 6	1049	AY	A-2 Excellent
My Man and I	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	July 26	(S) 1463		
My Six Convicts (430)*	Col.	John Beal-Gilbert Roland	Mar., '52	104m	Mar. 15	1281	AY	A-2 Excellent
My Son, John (5116)	Para.	Helen Hayes-Van Heflin	Apr., '52	122m	Mar. 22	1289	AY	A-1 Excellent
My Wife's Best Friend (color)	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52		July 26	(S) 1463		
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	70m	Apr. 12	1314	AY	A-2 Good
Navajo	Lippert	Navajo Indian Cast (spec.)	Mar., '52	70m	Feb. 9	1230	AY	A-1 Very Good
Never Take No for an Answer (Brit.)	Souvaire	Denis O'Dea-Vittorio Manunta	Apr. 9, '52	82m	Mar. 15	1282		A-1 Good
Night Riders (5251)	Mono.	Whip Wilson	Feb. 3, '52					A-1
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	61m	Mar. 22	1291	AY	A-1 Good
Night Without Sleep	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52		Aug. 9	(S) 1478		
No Resting Place (Irish)	Classic	Michael Gough-Eithne Dunne	Not Set	80m	Apr. 26	1329		Good
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	82m	May 10	1357	A	B Good
No Time for Flowers	RKO	Viveca Lindfors-Paul Christian	Oct., '52					
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				A-1
O. HENRY'S Full House	20th-Fox	All Star Cast	Sept., '52		Aug. 9	(S) 1478		
Okinawa (432)	Col.	Pat O'Brien-Richard Denning	Mar., '52	67m	Mar. 1	1254	AY	A-1 Fair
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	90m	Apr. 12	1314	AYC	A-1 Good
Old Oklahoma Plains (5144)	Rep.	Rex Allen	July 25, '52	60m	Aug. 9	(S) 1478		
Old West, The (473)	Col.	Gene Autry	Jan., '52	61m	Jan. 12	1186	AYC	A-1 Average
On Dangerous Ground (215)	RKO	Robert Ryan-Ide Lupino	Jan., '52	82m	Dec. 1	1125	A	A-2 Very Good
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52	80m	Mar. 8	1262		B Fair
One Minute to Zero	RKO	Robert Mitchum-Ann Blyth	Aug., '52	105m	July 19	1454		A-1 Good
Outcasts of the Islands (Brit.)	UA	Trevor Howard-Ralph Richardson	July 11, '52	93m	May 17	1366	A	B Good
Outcasts of Poker Flat (216)	20th-Fox	Dale Robertson-Anne Baxter	May, '52	81m	May 10	1357	A	A-2 Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)ynopsis Issue Page		Not'l Groups	RATINGS L. of D.		Herald Review
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	June, '52	75m	Apr. 19	1321	B	Average	
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	60m	Dec. 8	1134	A-1	Good	
PACE That Thrills, The (213)	RKO	Bill Williams-Carla Balanda	Mar., '52	63m	Mar. 15	1282	A-2	Good	
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	68m	Jan. 19	1194	A-1	Average	
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	123m	Oct. 13	1057	A	B	Good
Park Row	UA	Gene Evans-Paul Dunlap	Aug. 12, '52	83m	Aug. 9	1477	AY	A-2	Good
Pat and Mike* (235)	MGM	Spencer Tracy-Katharine Hepburn	June, '52	95m	May 17	1365	AY	A-2	Excellent
Paula	Col.	Loretta Young-Kent Smith	June, '52	80m	May 17	1366	AY	A-2	Good
Perfectionist, The (French)	Discina	Pierre Fresnay	May 1, '52	92m	May 3	1350			Good
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	96m	Jan. 12	1185	AY	B	Very Good
Pirate Submarine (5110)	Lippert	Special Cast	July 18, '52	69m	Aug. 9	(S)1479		A-1	
Present Arms	Lippert	Joe Sawyer-William Tracy	Oct. 25, '52						
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	93m	Mar. 1	1253	AYC	A-1	Very Good
Purple Heart Diary (421)	Col.	Frances Langford-Lyle Talbot	Dec., '51	73m	Nov. 10	1102	AY	A-1	Good
QUIET Man, The (color)	Rep.	John Wayne-Maureen O'Hara	Not Set	129m	May 17	1365		A-2	Superior
Quo Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
RAINBOW Round My Shoulder (C)	Col.	Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9	1477			Good
Rains Came, The (256)	20th-Fox	Myrna Loy-Tyrone Power (reissue)	June, '52	95m	Sept. 8, '39				
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	89m	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	86m	Jan. 12	1185	A	B	Excellent
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	83m	May 3	1349	AY	A-1	Very Good
Red Mountain (color) (5113)*	Para.	Alan Ladd-Lizbeth Scott	May, '52	84m	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52	87m	May 17	1367		A-2	Fair
Red River	UA	John Wayne-M. Cliff (reissue)	June 6, '52	125m	July 17, '48				Excellent
Red Shoes, The (color) (Brit.)	UA	Moir Shearer-Anton Walbrook	June 13, '52	133m	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	98m	Jan. 26	1213	AY	A-1	Very Good
Red Snow	Col.	Guy Madison-Ray Mala	July, '52	75m	June 21	1418	AY		Good
Retreat, Helli (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	95m	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	88m	Feb. 16	1237	AY	A-1	Fair
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	99m	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	60m	Feb. 9	1230	AYC	A-1	Good
Road to Bali (color)	Para.	Bing Crosby-Bob Hope	Dec., '52		July 12	(S)1443			
Robin Hood (see Story of Robin Hood)									
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	71m	Mar. 8	1262		A-1	Good
Room for One More (113)*	WB	Cary Grant-Betsy Drake	Jan. 26, '52	97m	Jan. 12	1185	AYC	A-1	Excellent
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	71m	June 21	(S)1419			
Rose of Cimarron (color) (212)	20th-Fox	Jack Buetel-Mala Powers	Apr., '52	72m	Mar. 8	1262	AY	A-2	Good
Rough, Tough West (487)	Col.	Charles Starrett-Smilely Burnette	June, '52	54m	June 28	1427	AYC	A-1	Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	103m	Dec. 1	1125	AYC	A-1	Very Good
Sally and Saint Anne (225)	Univ.	Ann Blyth-Edmund Gwenn	July, '52	90m	June 28	1426	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	80m	Apr. 12	1314	AY	B	Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Apr. 19	(S)1322			
Scandal Sheet (415)	Col.	Broderick Crawford-Donna Reed	Mar., '52	82m	Jan. 12	1186	AY	A-2	Good
Scaramouche (C) (236)*	MGM	Stewart Granger-Janet Leigh	June, '52	115m	May 17	1365	AYC	A-2	Excellent
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52	81m	May 31	1382	A	B	Good
Scotland Yard Inspector (5117)	Lippert	Cesar Romero-Lois Maxwell	Oct. 1, '52						
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	71m	July 12	(S)1443			
Secret Flight (Brit.)	Unity	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12	1442			Good
Secret People (Brit.) (5119)	Lippert	Valentina Cortese-Audrey Hepburn	Aug. 25, '52		Aug. 9	(S)1478			
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	83m	Dec. 15	1153	A	B	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	78m	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S)1323			
She's Working Her Way Through College (C) (128)*	WB	Virginia Mayo-Ronald Reagan	July 12, '52	101m	June 7	1389	AY	B	Very Good
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne De Carlo	Dec., '51	90m	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)*	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	103m	Mar. 15	1281	AYC	B	Excellent
Skirts Ahoy! (C) (233)*	MGM	Esther Williams-Barry Sullivan	May, '52	109m	Apr. 12	1313	AYC	A-1	Excellent
Sky Full of Moon	MGM	Carleton Carpenter-Jan Sterling	Oct., '52		Aug. 9	(S)1478			
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	90m	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smilely Burnette	Jan., '52	55m	Feb. 2	1222	AYC	A-1	Good
Sniper, The (434)	Col.	Adolphe Menjou-Arthur Franz	May, '52	87m	Mar. 22	1290	A	A-2	Good
Snow White and the Seven Dwarfs (292)	RKO	Disney Feature	(reissue) Feb., '52	83m	Dec. 25, '37		AYC		
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	Nov., '52		Aug. 9	(S)1478			
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	May 3	(S)1350			
Something to Live For (5105)	Para.	Jean Fontaine-Ray Milland	Mar., '52	89m	Feb. 2	1221	A	A-2	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	75m	June 21	(S)1419			
Son of Paleface (color) (5124)	Para.	Bob Hope-Jane Russell	Aug., '52	95m	July 19	1453		B	Excellent
Sound Off (color) (428)	Col.	Mickey Rooney-Ann James	May, '52	83m	Apr. 12	1313	AYC	A-1	Good
Spider and the Fly, The (Brit.)	Ball	Eric Portman-Nadia Gray	May 1, '52	73m	Mar. 29	1298			Fair
Stage to Blue River (5156)	Mono.	Whip Wilson	Dec. 30, '51	56m				A-1	
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51	52m				A-1	
Starlift (109)	WB	All Star Cast	Dec. 1, '51	103m	Nov. 3	1093	AY	A-1	Good
Steel Fist, The (5217)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52	73m					
Steel Town (color) (215)	Univ.	Ann Sheridan-John Lund	Mar., '52	85m	Mar. 8	1261	AY	A-2	Good
Stolen Face (5109)	Lippert	Paul Henreid-Lizbeth Scott	June 16, '52	71m	June 7	1389		B	Good
Stooge, The	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 29	(S)1298			
Storm Bound (5032)	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	60m	Dec. 2	(S)1223		A-2	
Storm Over Tibet (416)	Col.	Diana Douglas-Rex Reason	July, '52	87m	Feb. 29	1169	AY	B	Good
Story of Robin Hood (C) (391)*	Disney-RKO	Richard Todd-Jean Rice	July, '52	84m	Dec. 22	1289	AYC	A-1	Very Good
Story of Will Rogers (color) (129)	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453		A-1	Excellent
Strait Jacket	Realart	Ritz Brothers	(reissue) Feb., '52	61m					
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec., '51	81m	Nov. 3	1094	A	A-2	Fair
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stéphane-Edouard Dermite	July, '52	95m	Aug. 9	1477			Good
Strange Woman	Astor	Hedy Lamarr-George Sanders	(reissue) Jan. 5, '52	100m	Nov. 2, '46				
Strange World	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	85m	Apr. 12	1315		B	Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Streetcar Named Desire, A (104)*	WB	Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B	Excellent
Stronghold (5107)	Lippert	Veronica Lake-Zachary Scott	Feb. 15, '52	73m	July 26	(S) 1463		A-1	
Sudden Fear	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461		A-1	Very Good
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 23, '51	58m					
TALE of Five Women (Ital.)	UA	Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good
Tales of Hoffmann (color) (Brit.)	UA	Moir Shearer-Robert Helpmann	June 13, '52	138m	Apr. 7, '51	793	AY	A-2	Excellent
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Dec. 21, '51	59m	Aug. 9	(S) 1478			
Talk About a Stranger (228)	MGM	George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254	AY	A-2	Good
Target (227)	RKO	Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306	AYC	A-1	Good
Tarzan's Savage Fury (225)	RKO	Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290	AYC	A-1	Good
Tell It to the Marines (5212)	Mono.	Leo Gorcey-Huntz Hall	June 15, '52						
Tembo (C) (265)	RKO	Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good
Ten Tall Men (color)* (413)	Col.	Burt Lancaster-Jody Lawrance	Dec., '51	97m	Oct. 27	1073	AY	B	Good
Texas City (formerly Ghost Town) (5241)	Mono.	Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1	
Thief of Damascus (color) (427)	Col.	Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S) 1263	AYC	B	
This Above All (253)	20th-Fox	Tyrone Power-Joan Fontaine (reissue)	May, '52	110m	May 16, '42				
This Woman Is Dangerous (114)*	WB	Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B	Good
Three for Bedroom C (color) (124)	WB	Gloria Swanson-James Warren	June 21, '52	74m	May 31	1383	AYC	A-2	Fair
Three Sinners (French)	Sachsen	Fernandel-Line Noro	July, '52	84m	Aug. 2	1471			Average
Thunder in the East	Para.	Alan Ladd-Dorothy Kerr	Not Set		July 12	(S) 1442			
Thundering Caravans (5173)	Rep.	Allan Rocky Lane	July 20, '52	54m	Aug. 2	1471			Good
Tiger Man	Lippert	Special Cast	Sept. 15, '52						
To the Shores of Tripoli (color) (257)	20th-Fox	John Payne-Maureen O'Hara	(reissue) July, '52	86m	Mar. 14, '42				
Tomorrow Is Too Late (Ital.)	Burstin	Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322	AY	A-2	Excellent
Toughest Man in Arizona (color)	Rep.	Vaughan Monroe-Joan Leslie	Not Set		July 5	(S) 1433			
Trail Guide (219)	RKO	Tim Holt-Linda Douglas	Feb., '52	60m	Feb. 2	1222		A-1	Good
Treasure of Lost Canyon (C) (209)	Univ.	William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1	Good
Tulsa (color)	UA	Susan Hayward-R. Preston	(reissue) June 6, '52	90m	Mar. 19, '49				Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Apr. 26	(S) 1330			
UNTAMED Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454			Good
VALLEY of Eagles (5114)	Lippert	Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290	AYC	A-2	Excellent
Viva Zapata (206)*	20th-Fox	Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2	Excellent
WACO (5224)	Mono.	Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254		A-2	Very Good
Wagons West (color) (5203)	Mono.	Peggie Castle-Rod Cameron	July 6, '52	70m	June 21	1418		A-1	Good
Wait 'Til the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2	Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1	Very Good
Wall of Death (Brit.)	Reallert	Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-2	Fair
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425		A-1	Excellent
Way of a Gaucho (color)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52		Aug. 9	(S) 1478			
Weekend with Father (206)	Univ.	Van Heflin-Patricia Neal	Dec., '51	85m	Dec. 1	1126	AY	A-1	Very Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B	Excellent
Westward the Woman (216)	MGM	Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469		A-2	Excellent
When in Rome (229)	MGM	Van Johnson-Paul Douglas	Apr. '52	78m	Mar. 1	1253	AY	A-1	Very Good
Where's Charley? (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425		A-1	Very Good
Whip Law (5251)	Mono.	Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170			
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO	Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282	AY	A-2	Good
White Corridors (Brit.)	Rank	Googie Withers-Godfrey Tearle	June 21, '52	102m	June 21	1418			Good
Wild Blue Yonder (5103)	Rep.	Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good
Wild Horse, The (274) (color)	RKO	Jennifer Jones-David Farrar	July, '52	82m	May 31	1382	A	B	Good
Wild Horse Ambush (5069)	Rep.	Michael Chapin-Ellene Janssen	Apr. 15, '52	54m	May 10	1357	AYC	A-1	Good
Wild Jungle Captive	Reallert	Otto Kruger-Amelita Ward	(reissue) Feb., '52	63m					
Wild North, The (color) (226)	MGM	Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193	AYC	A-2	Good
Wild Stallion, The (5205)	Mono.	Ben Johnson-Edgar Buchanan	May 12, '52	70m	May 24	1374		A-1	Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52						
Wings of Danger (5106)	Lippert	Zachary Scott-Robert Beatty	Apr. 11, '52	72m	Aug. 9	(S) 1478		A-2	
Winning Team, The (125)	WB	Doris Day-Ronald Reagan	June 28, '52	98m	May 24	1373	AYC	A-1	Excellent
With a Song in My Heart (C) (210)*	20th-Fox	Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245	AYC	B	Excellent
Without Warning	UA	Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307	A	A-2	Very Good
Woman in Question, The (Brit.)	Col.	Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good
Woman in the Dark (5131)	Rep.	Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair
Woman of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Aug. 20, '52	90m	Aug. 2	1470			Good
Wonder Boy, The (Brit.)	Snader	Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1	Average
World in His Arms, The (C) (227)	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1	Excellent
YANK in Indo-China, A (435)	Col.	John Archer-Jean Willes	May, '52	67m	Apr. 12	1315	AY	A-1	Average
Yankee Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m					
You Can't Beat the Irish (Brit.)	Stratford	Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2	
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462			Good
Young and the Damned, The (Mex.)	Mayer-Kingsley	Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322		C	Very Good
Young Man With Ideas (230)	MGM	Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254	AY	A-2	Fair
Young Wives Tale (Brit.)	Stratford	Audrey Hepburn-Nigel Patrick	June 9, '52	80m					
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 10, '52		July 12	(S) 1442			

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